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1939

# APOLLO

*the Magazine of the Arts for*  
Connoisseurs and Collectors

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# APOLLO

THE MAGAZINE OF THE ARTS FOR  
CONNOISSEURS AND COLLECTORS

EDITOR - - - - - HERBERT FURST  
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VILLA MASER VOLPI

The Artist's self-portrait as if seen through a doorway  
*Photo Giacomelli, Venice*

Room with Frescoes by VERONESE

# VILLA MASER VOLPI

BY YOI MARAINI



Fig. I. THE VILLA MASER VOLPI near Treviso, designed by PALLADIO  
Photo Giacomelli, Venice

VILLA MASER, designed by Palladio, in 1560 (Fig. I), for the Venetian patricians Marcantonio and Daniele Barbaro, is widely known by fame but, until now, it has not been easy to see. The principal floor is entirely covered with frescoes designed by Veronese, and now that the exhibition of his pictures is taking place at Venice, Donna Marina Volpi, the present owner of the villa, allows it to be visited.

The villa lies on the last spur of the Asolo hills, so steep that the windows of the first floor, at the back, lead on to an enclosed garden where a Ninfeo (Temple of the Nymphs), with large statues by Alessandro Vittoria, skirting a swimming pool into which water falls from a height, delights the eye and ear. Vittoria was also responsible for many of the *stucchi* in the villa; the statues on the façade, in the garden, and in the avenue leading to the villa.

The taste of the XIXth century, especially about 1852, when Veronese was not admired, and when on some of the walls his frescoes were damaged while being covered by pretentious ornamentations, turned the villa into something very different from what it must

have been, and that it has again become. One must see the photographs of the Villa taken before Count Volpi's restoration to realise what has been done to change an over-ornamented dwelling into the place of gaiety and light which it had originally been. All that care and knowledge could do has been done in these restorations, and many old prints and drawings, found in the archives, have helped the new owners and the architect. Old has been mixed with new, when necessary, in a manner that has seldom been better carried out, and where the frescoes, in the large salon, had been literally scratched to make a foundation for ornament, they have been most carefully repaired by Prof. Lokoff, the famous restorer of Florence. Fortunately in scraping, the design of the landscapes was still left, and Prof. Lokoff had only to follow their lines using, as he does, the methods of the past.

In the salon, leading to the long gallery where these landscapes are (Fig. II), one can lie stretched out on long comfortable sofas to enjoy to the full the most beautiful frescoes on the ceiling.

Veronese was young when he did this work,



Fig. V. VILLA MASER VOLPI

Showing woman in XVIII century costume appearing to be coming through doorway  
*Photo Giacomelli, Venice*

Showing Frescoes by VERONESE



## VILLA MASER VOLPI



Fig. II. THE VILLA MASER VOLPI

Photo Giacomelli, Venice

Salon leading to Gallery

and one finds here all the passion and force of the great painter combined with a technique already perfect. He has not only pictured the views seen from the windows, the wide landscapes of the plain of Veneto, but he has used his lively imagination in combining allegory with fact and religious subjects with portraits of his friends. The ceiling appears open to the sky where classical divinities indulge in fantastic games. Nearly all the subjects treat of youth and gaiety; the "The Allegory of the Happy Lovers" (Fig. III); "Meeting of Gods with Spring and Love"; "Beauty and the Universe"; "Abundance of the House of Barbaro." Daniele Barbaro, the famous humanist, must have suggested some of these objects to Veronese, and most of them exalt life and youth, symbolized by classic mythology. Prof. Palucchini, the authority on Veronese, who has arranged the Veronese exhibition at Venice, and is the author of a delightful book on the Villa of Maser, says of these frescoes: "there is an admirable perfection of form, created by light in space, felt in his use of the gem-like colour kept within a serene rhythm. Through these designs, and in the perfection of Palladio's proportions, there seems to rise the

most intimate aspiration of Italian and Mediterranean civilization. . . ."

Palucchini also notes that we should consider the Maser frescoes as having been painted some years after the date usually given (1560). They were probably painted after "The Baptism of Christ" (1561), "The Pala of St. Zaccaria" (1562), and "The Supper" (Louvre, 1563). He says, too, that in the problem as to who collaborated with Veronese in the work at Maser, one must remember that the whole vast conception of the decoration was his, and that he painted the most important figures; Benedetto helped, perhaps, in the architectural decorations.

Standing in the middle of the villa one looks right and left, through rooms glowing with colour, with walls and ceilings all covered with mural decorations. At one end, through a painted door, Veronese himself stands looking at us (Frontispiece) as if he had that moment come in from shooting on the hills, with his dog by him. At the other end of the house, looking, also, through a painted door, is a young woman—his model.

These rooms at night are fantastically beautiful, clear and fresh as in sunshine,



Fig. III. VILLA MASER VOLPI—"The Allegory of the Happy Lovers"  
Photo Giacomelli, Venice

Fresco by VERONESE

bathed in invisible light. One can gaze at them for hours, finding always something new among the many figures, the animals, and landscape. The cold violet, silver and green of the colour makes one live in a world of light and loveliness that, once seen, can never be forgotten. In the daytime they are well lighted by huge windows through which comes the sound of fountains bringing back to the place the idyllic moment in time when painter, sculptor, architect, and owner, lived there together, working and discussing. Just as now, when dogs of every kind, birds, monkeys and other strange animals, live their short and happy days at the villa, so must it have been then, because animals of all kinds are in the frescoes, animals that one sees must have shared in the life of the men who look at us from the walls.

Donna Marina Volpi, in arranging the rooms, has shown great restraint in not allowing anything to diminish the importance of the frescoes; comfort has been well studied, but not at the expense of the work of art. She has, at the same time, made the villa what it was intended to be, a splendid and livable home where one can enjoy country life. The difficulty was in making the villa habitable in

winter because the walls could not be touched. A specialist in heating by electricity, through pipes laid in the floors, has arranged what is a complicated but most efficient system of heating. One of the gayest and most typical of all the rooms is that where the woman in XVIth-century dress looks at us through a door (Fig V). Here, all the work was carried out by Veronese himself. The large window by the bed was, before, a door, but now it frames the Ninfeo outside. If one stands by the painted figure and looks through all the doors, one can see Veronese with his dog at the other end, and that room is arranged, like the others, well in keeping with tradition. A splendid Renaissance bed, covered with old velvet, with a strip of the same velvet on the walls, gives a sombre beauty that would have pleased the painter.

The large gallery shows an admirable sense of architecture, harmonious in forming spaces. The frescoes reach to the ground, and the furniture is arranged so as not to hide these. It is here that a youth seems to ask what one is doing there, as he holds a door half-open; and through another door a child is coming out to join living children at their play.

# THE EVOLUTION OF THE ENGLISH GLASS CHANDELIER

BY BERNARD J. PERRET

THE origin of the English cut glass chandelier is somewhat obscure, since little or no documentary evidence is available at the present time to throw light on the earliest phases of its development.

The magnificent chandeliers at the Bath Assembly Rooms were made in London by William Parker in 1770-1771. He had then been established for some dozen or more years, and carried on a large and prosperous business as a glass manufacturer specialising in lighting fixtures of all kinds. The five ball-room chandeliers

were supplied by Parker, to replace those originally made by Jonathan Collet which were to be unsatisfactory. Collet succeeded found Thomas Betts in 1765, and Betts, who died in 1767, is known to have been established in business some thirty years previously, first in Bloomsbury and subsequently at "Ye Kings Arms Glass Shop, opposite Pall Mall, Charing Cross." It does not, therefore, seem unreasonable to assume that Betts and his contemporaries, if not his predecessors, produced chandeliers at a considerably earlier date than has hitherto been supposed.

The example here illustrated (Fig. I), which came from Thornham Hall, Suffolk, is one of two chandeliers recently discovered which lend support to this theory. The general design is traceable to the influence of the Palladian type of brass chandelier, being severely simple and yet eminently satisfying to the eye. The arms are perfectly plain, the grease pans moulded, and the cutting of the pieces making up the shaft is restrained to a degree never seen in



Fig. I. EARLY 12-LIGHT CHANDELIER from Thornham Hall

(By courtesy of Delomosne & Son Ltd.)

the more highly developed products of a later date. That this form of hollow diamond cutting existed in the early days of George II is proved by the survival of small pieces of table glass bearing silver mounts with the hallmarks of the period.

An interesting example of the brass chandelier dated 1732 which formerly belonged to St. Martin's Church, Stamford, is now hanging in the Victoria and Albert Museum. There seems to be no logical reason why the Thornham Hall chandelier should be any later in date, for the glass itself has

all the attributes of an early period, the metal being almost identical with that of the plain stem wineglasses which were in common use in the first thirty years of the century.

The accompanying illustrations have been arranged in chronological order, and Fig. II shows a slightly later development of the Thornham Hall type. The Palladian design is still paramount and indeed in many respects the form of the shaft is almost identical with that of Fig. I. The cutting, however, is more elaborate, the simple hollow diamond giving place to relief diamonds enriched with a form of cross-cutting in the centre. Canopies now appear at the top and base, drilled at each point for the attachment of pendant lustres. The pear-drops on these canopies are of a later date, for the original lustres of this period would have been of odd shapes (cf. Fig. III). There is little doubt that the idea of pendant glass drops was derived from the heavily cut chunks of rock crystal which formed the principal ornament on French ormolu chande-



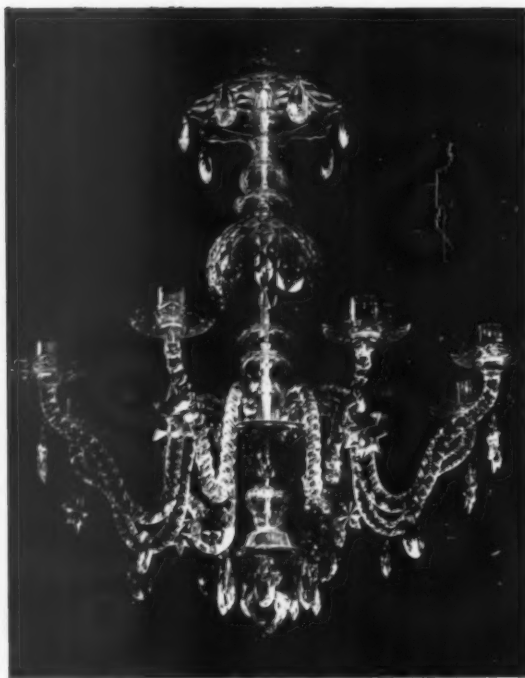


Fig. II. 8 LIGHT CHANDELIER with Ball Stem  
Circa 1760

liers of the Louis XIVth period. The arms are heavily notched and are of a slightly different shape, each being wired in three places for the attachment of further ornamental pendants in various designs. The grease pans are cut to match the stem. This type of chandelier is certainly later than Fig. I, and earlier than the Bath type, so may be dated 1750-1760.

Fig. III is similar in design to the Bath chandeliers, but of considerably smaller size, and was obviously made for domestic use. It also resembles in many points of detail one in the Victoria and Albert Museum which came from Thomastown in Ireland, but which may well have been made in England. Parker's work at Bath proves that this type was in favour between 1765 and 1775, and it is interesting to compare the bare design with Figs. I and II, when it will be seen that there is little fundamental difference. The arms, however, are made in different shapes, which bring the candles on two levels, and this idea was further developed at this time, when large chandeliers for public buildings were frequently made for a great number of candles arranged in separate tiers. The full rococo

effect is brought about by the exuberance which the designer permitted himself in the provision of additional ornament.

Fashions spread from one thing to another, and it may well be that the Chinese designs which were popularized by Chippendale in furniture influenced contemporary glass-makers. Certainly, the pagoda shape of the canopies on the piece under consideration lends colour to this belief. In addition to hanging pendants in a great variety of shapes, we see for the first time a number of different patterns of cut spires, some of them surmounted by small canopies and crescent-shaped finials. The grease pans are also pierced at each point to take further pendants.

It will be observed that in all the examples noted so far, the principal motif in the shaft is the heavy cut-glass ball which dominates the whole, and is derived from the early brass chandelier. About 1770, however, and almost certainly through the influence of the brothers Adam, a new motif appears in the form of the classic urn, which is a familiar feature in the design of furniture and buildings associated with these famous architects. In the tea-room set of three chandeliers at Bath, this Grecian urn is used in conjunction with the large ball, while in the ballroom set of five the urn alone appears both in the upper and lower sections of the stem.



Fig. III. 12-LIGHT CHANDELIER of rococo design  
Circa 1770



## THE EVOLUTION OF THE ENGLISH GLASS CHANDELIER



Fig. IV. 12-LIGHT CHANDELIER of the Adam period  
Circa 1780-90

Fig. IV shows a slightly later development of this design in which the Adam influence is paramount. The one-piece urn is the predominant feature of the stem, which in itself is considerably longer in proportion to the diameter of the chandelier than is the case in earlier types. The arms are notched in much the same way as previously except that the manner of the cutting is more precise. The arm, which is very thick where it leaves the receiver bowl, tapers off towards the end, and terminates with a small metal mount instead of having the candle-holder all in one piece. The grease pan is cut in the form of an eight-pointed star, while the candle nozzle fits into the brass socket, and is detachable. The pendant drops of irregular shape have entirely disappeared, and in their place we find pear-shaped drops of singularly graceful form and exquisite workmanship. The swags of very small, pear-shaped drops are strongly reminiscent of the husk ornament which is a typical feature of Adam decoration, while the graceful spires are derived from those of more elaborate and irregular shapes seen in Fig. III.

It should be noted that while the cutting of the large pieces of glass was all carried out on the ordinary cutter's wheel, this method is too coarse for the fine work required on the small glass drops. The meticulous accuracy of the facets on these drops is only comparable to that found on precious stones, and the work was, in fact, done by a lapidary cutter. The height of this twelve-light chandelier is about six feet, and its date *circa* 1780-1790.

Probably the finest example extant of the late Adam period is the famous twenty-light chandelier from Clumber, which is in its original condition, without any kind of restoration. This is now in the possession of Captain C. G. Lancaster, M.P., by whose permission it is here illustrated (Fig. V). It is seven feet high, and while more elaborate so far as the drapery is concerned, it has many points of resemblance to Fig. IV. The heavy urn in the centre, however, is made in two separate pieces, and all the stem parts are heavier and more deeply cut. The arms are cut plain (i.e., without notching), and this is due to the greater elaboration of the drapery, which



Fig. V. 20-LIGHT CHANDELIER from Clumber  
Circa 1800

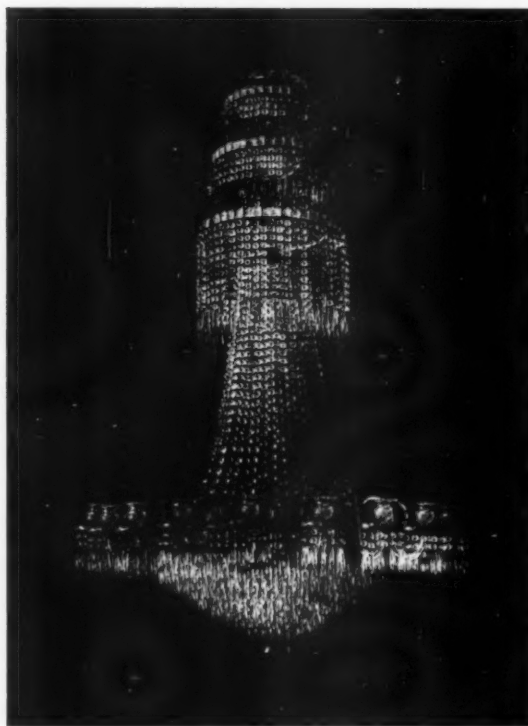
rendered unnecessary any fancy cutting of the arms. Evidence on this point is provided by a letter dated October 17th, 1804 from Parker and Perry, of 69 Fleet Street (successors to William Parker, mentioned above)\*. It is in reply to an enquiry from Sir Roger Newdegate for a twelve-light chandelier similar to two for eight lights supplied by the same firm in 1788. It states that they have in their drawing-books a sketch of the 1788 chandelier, but recommend that the branches of the new chandelier be cut plain, as "plain arms have succeeded those cut hollows, and are more generally approved." The date of the Clumber chandelier may, therefore, be set at *circa* 1800, and within a few years this type of chandelier had gone out of fashion.

The development of design between the years 1730 and 1810 may therefore briefly be summarized as follows: in the beginning a massive cut shaft with perfectly plain branches for candles, followed by the cutting of these branches and a gradual change in appearance of the stem. Pendant lustres were added about the middle of the century, sparsely at first, and later in great profusion, until the decorated or cut arm was no longer necessary. Finally, we arrive at the period when the shaft completely disappeared, and the chandelier relied entirely for its effect on masses of cut drops arranged in many elaborate patterns.

In the period of the Regency numerous designs were evolved, none of them bearing any kind of resemblance to what had gone before. A typical and extremely fine example is the eighteen-light chandelier from Wroxton Abbey, now in the possession of the Vic-

toria and Albert Museum, here illustrated (Fig. VI) by permission of the Director. The general design is that of a great cascade of brilliantly cut drops falling into a basin consisting of eight concentric brass rings hung with icicles, and there are in all approximately 4,500 separate pieces in this chandelier, each drop being an exquisite example of the lapidary cutter's work. Nowadays nobody will undertake this work in England, as the cost would be prohibitive. Since the War, however, modern reproductions of the old drops have been made in considerable quantities at glass factories in Czechoslovakia, but these are altogether inferior in quality, and will not bear comparison with the genuine article.

It will have been noted that no reference has been made to "Waterford," or, indeed, to any other Irish glass, for it has yet to be proved that chandeliers were ever made in any quantity in Ireland. It must be remembered that the Excise Act of 1745 prohibited the export of glass from Ireland, and this bar was not removed until 1780, when Free Trade between the two countries was confirmed by Act of Parliament. The famous factory at Waterford was opened in 1783, and staffed mainly by workmen from the Stourbridge district. It is, of course, possible that the earlier English patterns were copied, but so far as chandeliers are concerned there is absolutely no evidence of any new design which can fairly be called "Waterford," or even Irish. On the contrary, it has been definitely proved that the type which nowadays is most commonly described as "Waterford" (Figs. II and III) was actually made in London many years before that factory came into existence.



\* See Harry J. Powell, C.B.E. "Glass-Making in England", (1923), p. 150.

Fig. VI. 18-LIGHT CHANDELIER from Wroxton Abbey (now in the Regency Bay of the Octagon Court, Victoria and Albert Museum). *Circa* 1815-20

Illustrations by courtesy of Messrs. Delomosne & Son Ltd.

# VERRE DE NEVERS

BY VIVA KING



Fig. I. THE FOUR SEASONS

Mr. Arthur Du Cane's Collection

IN Lady Charlotte Schreiber's "Journal," for 1873, she describes a visit to an antique shop in Metz where she found four small figures of the Seasons in Venetian glass (see Fig. I). "We hope they are authentic, but we have been told since we bought them that these things were formerly manufactured at St. Louis, a small fabrique near Metz where ordinary crockery is still produced." Were Lady Charlotte still alive to-day, it is to be doubted whether she would be wiser about the origin of her find. "Verre filé de Nevers," as her figures were, may not convey anything to most people, but I think by its beauty and interest it merits some study. Happily I have been able to find an article on the subject by H. Clouzot, published in "La Renaissance" in 1924, and for the history of this glass I shall quote freely from him. The first reference to this manufacture is as early as the late XVIth century when some glass enamellers (as they called themselves) advertised that they were prepared to model with the enameller's lamp "small grotesques." These men were either Italians or Frenchmen who had learnt their trade in Murano. Personally I am inclined to think they were

French, as the archives at Nevers record only the names of French enamellers; and although the duellists in my collection (Fig. II) and the group of Italian Comedy figures at the Musée de Cluny in Paris (Fig. III) are derived from the Venetian glass figures at Vienna and Copenhagen, the naiveté and characteristically French charm of this glass seems early to have asserted itself. It was a local speciality; in fact these enamellers at this time only made their glass as a secondary occupation and earned their living in more lucrative ways. In the XVIIth century they appear to have been mostly innkeepers who no doubt had opportunity to show their work to their lodgers. Nevers is a town some 60 miles from Paris on the direct road to Lyons.

In 1605 it is mentioned that the little Louis XIII had among his toys "little dogs of glass and other animals made at Nevers." A few years later the sheriffs of the town offered as gifts to Mlle. de Nevers images of Our Lady and St. Louis. In 1622 Louis XIII was, on his entry into the town of Nevers, presented with "an enamelled piece representing the victory gained by His Majesty against the rebels of the so-called Reformed Religion, in

# A P O L L O

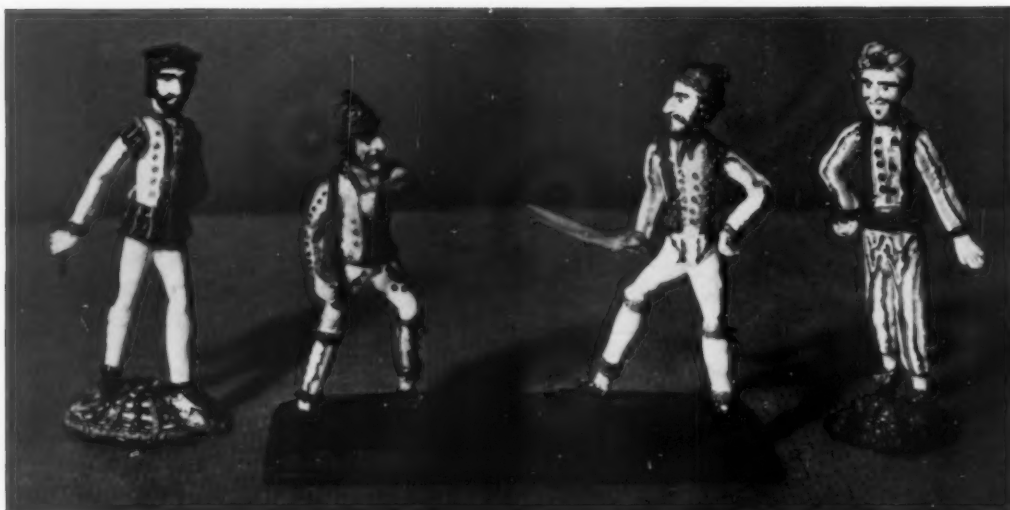


Fig. II. ITALIAN COMEDY FIGURES

*Author's Collection*

the Ile de Ré, and also a hunting scene." Towards the middle of the XVIIth century, the vogue for enamelled glass grew considerably and connoisseurs were collecting it for

their shelves. One of the enamellers who appears to have been both witty and poetic opened a shop at Essonnes on the road to Fontainebleau. His sign was in verse and



Fig. III. GROTTTO

*Musée de Cluny, Paris*





Fig. VI. DIANA AND MERCURY. Height 7 inches

*Author's Collection*

the Court must often have stopped to read it. This is a rough translation of part of it.

"You can see the glass blown and the enamelled pieces made. It is the most beautiful in the world, for 100 fcs. you can see this work—but I am wrong; this reduces my profit to a farthing, I should have said instead of 100 fcs., 100 pistoles" and so on.

At the end of the XVIIth century some of the enamellers came to Paris. One of the best known, Pierre la Motte, started at the fair of St. Germain, and in "Le livre commode des adresses" for 1691 he announces that he will open a shop patronized by the King where he will sell his enamelled works of glass "in

the style of agate and china." This directory mentions a great many glass-makers and their advertisements, but it would only be tedious to cite any more names. The Parish Register of Nevers reveals whole dynasties of glass blowers, the secrets being no doubt handed down from father to son. Many of these mention honours received for work done, and also lists of goods supplied. It may be noted that many of the figures are religious in character, but gods and goddesses, Cupids, false pearls, swans, butterflies, etc., seemed more to the taste of the Court. Religious figures, mostly in illustration of the life of Christ, and various animals, etc., were sent to



Fig. VII. THE SEASONS and PASTORAL GROUP

*Author's Collection*

the nuns who assembled them into what are called "grottoes"—a grotto or crib was generally a group of figures on a square stand encased in glass, with looking glass at the back, or with the group arranged in a recess which varied in size, behind a glazed and gilt framed front. These could be hung on the wall if not too deep. Paper, covered with ground glass moulded to look like rocks, and shells, moss, straw, etc., as well as glass sheep, dogs, butterflies, flowers, insects, etc., were used to ornament them. Nearly always a fountain plays into a mirror lake on which are swans. Sometimes the figures only are of wax. Subjects include scenes from the life of Christ, even several at a time on different storeys, "Jacob's Ladder," "The Disciples at Emmaus," "Susannah and the Elders," etc., were other subjects used—but these grottoes were not always religious. A most interesting one is in the Musée de Cluny, Paris, and bears

the trade card of Jacques Raux, rue St. Martin, etc. It depicts a scene on the stage in the XVIth century with six Italian Comedy figures in various attitudes, two dogs, many bottles of different shapes, while two glass chandeliers hang from the ceiling; the painted backcloth and "wings" are also very interesting (Fig. III). Another grotto shows a salon at Versailles with ladies and gentlemen playing cards in the presence of Louis XV and Madame de Pompadour. Classical figures of gods and goddesses and the seasons were also made into table decorations or "desserts," placed on a looking-glass tray. A large one may be seen at the Musée des Arts Decoratifs in Paris.

Single figures were also made, each on a glass stand (those without stands are generally broken off from the grottoes). There are many saints, the seasons, crucifixes, etc., varying in height from 1 inch to about 6 or 7 inches (though figures of this height are very rare).

VERRE DE NEVERS



Fig. IV. FIGURES

*Author's Collection*



Fig. V. CRUCIFIXES

*Author's Collection*



Fig. VIII. LOVERS. Height 6 inches

British Museum

In 1821 there is an advertisement by "M. Gibon à Paris, fournisseur du roi et de Mme. la Duchesse de Berri pour le verre filé."

In 1845 one Lambourd was recommended by the "Journal des Demoiselles" for "the most terrible animals, the most pretty birds, the fruits of the earth, the sweet flowers executed in glass of a marvellous resemblance, by means of a lamp. M. Lambourd melts the glass, turns it, pulls it out, rounds it and in five minutes his agile fingers have created two doves, an elegant hare and a rose."

As has been seen there are records of this glass through three centuries, but its local manufacture and fragile nature contribute to its great rarity.

Each piece is modelled by hand from sticks of glass of varying thickness wired with copper. A clear glass chore is used as a base and very

fine bars of unwired glass are heated and made into draperies and other ornaments. The stands for individual figures are made by dividing the *verre filé* together, afterwards decorating with *verre frisé*. Coloured glass, either opaque or transparent, is used for the draperies, etc., but the figures are generally white with bright painted cheeks. Some completely white figures and small busts are to be found in imitation of porcelain.

Naturally where each piece is so individual the technique and quality vary considerably. Pieces of the finest modelling such as the seasons illustrated in Figs. I and IV are very rare. The more stylized and naive treatment such as is represented on Figs. V and VII seems to have been in vogue for a long time and is more characteristic of "Verre filé de Nevers."



# TABLES OF THE XVIIIth CENTURY

IN THE COLLECTION OF MR. FREDERICK POKE

BY R. W. SYMONDS



Fig. I. A WALNUT CARD-TABLE with folding top and three drawers in frieze. Temp.: Queen Anne

A FEATURE of table design that has preoccupied attention for at least six hundred years, if not more, is how to make the top of the table larger or smaller at will. Of the various methods invented the earliest was the one with the folding leaf top (a folding table is included in a XIVth century inventory). A folding table is of two types: one is when the hinged leaf or leaves when not in use fold over and rest upon the fixed leaf of the top, similar to tables Figs. I and II; the second and later type is when the hinged leaf or leaves fall down by the side of the table frame when not in use, similar to the well-known gate-legged table. This latter type of falling leaf table probably dates from early Elizabethan times.

A third important type of extending table is the one known as a drawing table, in which

the leaf or leaves draw out from underneath the main top. It is interesting to note that this variety of extending table, which came to England about the middle of the XVIth century, is still the most favourite design for modern dining tables.

The XVIth century was the age of the joiner who made tables of straightforward design and strictly in accordance with the principles of his craft. The gate table with its falling leaves was the favourite table of this century. Such tables must have been made in tens of thousands. Their sizes ranged from "great" to "little," their tops were oval, square and round, and their legs were ornamented in endless variations of spiral, ball and baluster turning.

The XVIIth century was the age of cabinet-makers who competed with one another in the making of fashionable furniture. They made tables of every kind: dining-tables, playing-tables, breakfast-tables, claw-tables,



Fig. II. A MAHOGANY HALF-CIRCULAR FOLDING TOPPED TABLE; the central leg is decorated and the back legs are plain. Circa 1730

A P O L L O



Fig. III. A MAHOGANY FLAP DINING TABLE WITH OVAL TOP. The lion masks decorating the legs are an unusual feature on a table of this type. *Temp. : George II*



Fig. IV. A CONSOLE TABLE WITH MAHOGANY FRAME; the design of the legs with their large and finely carved lion masks is exceptional. *Temp. : George II*

## TABLES OF THE XVIII<sup>TH</sup> CENTURY



Fig. V. A MARBLE TOPPED TABLE WITH WALNUT FRAME; the work of a skilled carver of the early Georgian school. Temp.: George II

and marble- and slab-tables. It was required of the tops of some of these tables that they should extend, and accordingly the systems of the folding and drawing tops were used. The drawing top table of the XVIII<sup>th</sup> century was reproduced in mahogany from the Elizabethan drawing table, but the turned and carved bulbous legs were exchanged for the straight, tapered legs in the style of the late XVII<sup>th</sup> century.

The XVIII<sup>th</sup> century was an age of the craftsman and the shopkeeper, of good design and bad design, of elegant simplicity and vulgar ostentation, and of the finest and the poorest workmanship.

All the tables illustrated date from the XVIII<sup>th</sup> century. The diversity of their design clearly shows how the simplicity of form that was so outstanding a feature of the furniture of previous centuries had given way to the desire for richness of decorative effect. This was due to the shopkeeper prevailing over the craftsman.

The XVIII<sup>th</sup> century opened with a period

in which the curved form was extremely popular. In fact, it was the basis of the style of design of chairs and tables in the reigns of Queen Anne and George I. Another feature of this period was the restraint in the use of carved ornament.

The card-table (Fig. I), is a perfect example of this early XVIII<sup>th</sup> century furniture style. The various curves that go to make the design, give the table a most satisfying sense of harmony. The top, when open, is of oval shape, a feature of design that was peculiar to card-tables of the late XVII<sup>th</sup> century, and the period of Queen Anne.

The card-table with a circular top and a semi-circular frame, similar to the example (Fig. II), dates from the reign of George I. This example is of a very graceful design, the centre cabriole leg, with its carved shell decoration on the knee, and the well-modelled claw foot, displays the best quality craftsmanship. Its legs and top are of solid mahogany, and the frieze is veneered.

The marble table on mahogany frame



Fig. VI. A MAHOGANY TRIPOD TABLE; the legs terminate in a lion's paw and not the more usual "claw".  
Temp.: George II

(Fig. IV), is a masterpiece of the craft of the English XVIIIth-century carver. The massive legs are boldly modelled with lion masks, and denote the highest technique. In fact, it is not too high praise to say that it is doubtful whether the carving could be surpassed. The satyr mask decorating the frieze rail is also of equal quality.

This table, unlike the majority of marble tables, has no legs at the back, the frame being supported by the wall. The undoubted reason for this construction was that back legs could not be made to harmonize with the massiveness of the front ones. Many collectors and dealers would consider this construction a defect, as they believe that all console tables (i.e., tables with their backs supported against the wall), are undesirable because of the inconvenience of moving them. This point of view is difficult to understand.

The marble-topped table with walnut frame (Fig. V), is another example highly ornamental in character. Collectors are disposed to-day to decry XVIIIth century furniture of elaborate design. In many cases this criticism is correct, but there are naturally exceptions. These

exceptions must be distinguished so as not to include them in the general run of over-decorated, ill-designed furniture. The lion head and paws motif, used as the main ornament for this table, was also employed for the decoration of chimney pieces of both marble and wood. It would be interesting to know who was the originator of this motif, and at what period it was first used.

The side-table with a marble top, or "marble table," as it was called in the XVIIIth century, first appears to have been made in the reign of Elizabeth. In an inventory of the household goods of John, Lord Lumley, dated 1590, there appears amongst the furniture an item for "tables of marble xiii." This inventory is of especial interest, as it contains drawings of the itemed furniture, amongst which are portrayed several tables with marble tops. The frames of these tables are similar in design to the XVIth century joined long tables that were usually made of oak, with carved and turned bulbous legs and stretchers. These marble tables that belonged to Lord Lumley were exceptional, and it is doubtful whether any other examples existed, if they did, no



Fig. VII. A MAHOGANY TABLE of an unusual type; the graceful design is particularly noteworthy. Circa 1760



## TABLES OF THE XVIII<sup>TH</sup> CENTURY

record of them has so far been brought to light in any inventory or contemporary account.

The next record of marble tables belongs to the late XVII<sup>th</sup> century. For instance, Celia Fiennes, in her account of her tour "through England on a Side Saddle" in the reign of William III, records, on her visit to Hampton Court, that she saw in a "Large Antyroom" several "Marble tables in ye Peeres between the windows; white damske window curtaines and cane Chaires." It is interesting to speculate whether the "4 Marble Tables," supplied for Hampton Court in 1700 by John Pelletier, "Carver and Guilder" (for which he charged £28 each "for carving and guilding 4 frames" for the said tables) are the same as those that Celia Fiennes saw in the anteroom.

The marble table found special favour during the first half of the XVIII<sup>th</sup> century. In the second half the side-table with wooden top became popular.

The table with pillar and claw is of a type that was at the height of its popularity between the years 1730-60. The pillar which supported the top was upheld by the tripod base. The claw referred to the carved terminations of the three feet because an eagle's claw claspings a ball was a favourite motif. An example of a tripod table is illustrated, Fig. VI. This table, however, has not a claw, but a lion's paw foot, a motif that was only occasionally employed by the carver.

The tripod table was also made without carved decoration. Such plain examples were produced in many thousands during the XVIII<sup>th</sup> century, as they must have been very widely used both in private households and inns, coffee-houses, and tea-gardens. The cheaper tables were of oak, but this variety has survived in far fewer numbers. Perhaps the reason for this was that these oak tables were not so well made, and had their tops usually joined. In consequence, they were not able to withstand wear and

tear to the same degree as those of the stronger mahogany. The mahogany tripod table nearly always (in fact, one might say, invariably) had the top constructed of one piece of timber. In the more expensive claw table the top was usually decorated with a carved border, which to-day is termed a pie-crust edge. The cost of pillar and claw tables in contemporary bills appears to range from 12s. to 50s. In 1745 Thomas Bullas supplied Lord Strafford for "A pillar & Claw table making 12s." In the Royal Wardrobe Accounts, Benjamin Goodison, cabinet-maker, charges for numerous claw tables, the prices ranging from £2 to £2 10s. Presumably these were of better quality and more finely executed than Lord Strafford's table.

The mahogany tripod table (Fig. VII), is a most exceptional example. The pillar and legs are moulded, the latter terminating in carved whorls. The octagonal top is melon-shaped, with a moulded edge. The complete uniformity in design of the top and base, the latter's sense of firmness and stability, the simplicity of the enrichment which accentuates the form of the structure are all features of design seldom possessed by even the best examples of tripod tables. The past history of this table is interesting, as it was at one time owned by Dante Gabriel Rossetti, who gave it to his brother William.

The elegant Pembroke table, with its curved legs, shows how towards the end of the XVIII<sup>th</sup> century furniture design became again of a plain and simple character similar

to the furniture at the beginning of the century. Thomas Sheraton, in his *Cabinet Dictionary* (1803) relates how this type of table with two folding leaves supported on brackets hinged to the frame was named a Pembroke table:

"Pembroke Table, a name given to a kind of breakfast table, from the name of the lady who first gave orders for one of them, and who probably gave the first idea of such a table to the workmen.



Fig. VIII. A MAHOGANY PEMBROKE TABLE with curved legs in the French style; the top is of serpentine shape. Late 18<sup>th</sup> century

ART IN AUSTRALIA

# THE NATIONAL GALLERY OF VICTORIA IN MELBOURNE

BY BASIL BURDETT



MADONNA AND CHILD

("The Ince-Blundell Madonna")

By JAN VAN EYCK

Melbourne National Gallery

THERE is something inherently romantic in the making of a great collection of art in a British Dominion many thousands of miles from the centres where the painters, sculptors and draughtsmen represented flourished, many of them in centuries before Australia had become even that *Terra Australis* which was to haunt the dreams of geographers and navigators until Cook finally replaced their imaginings with the tangible reality of the fifth continent. "Last sea-thing dredged by sailor Time from Space," as one of our Australian poets has finely sung. This something romantic always strikes our more historically-minded visitors, astonished so many of them, to find works by

Jan Van Eyck, by Memlinc, Titian, Tintoretto and other giants of the past in Europe in the National Gallery in Melbourne.

The movement which culminated in the building of the first section of the present Melbourne Gallery began in 1859, when casts of antique works, statues and reliefs, were purchased with a Government grant of £2,000. But it was not until the death of Alfred Felton, in 1904, made available the magnificent bequest that bears his name that the Melbourne collection seriously began. With few exceptions, including a fine series of Rembrandt, Whistler and other prints from Haden's collection, acquired on the advice of Herkomer, the



TWO PHILOSOPHERS

*Melbourne National Gallery*

By REMBRANDT

buying policy of the Melbourne trustees is indicated in the purchase for £4,000, in 1888, of a small replica of Alma Tadema's "Vintage Festival." The sums available were sporadic and relatively small. But it does not need much imagination to figure what might have been done with even £4,000 in 1888 if someone had had the wit and prescience to see that Whistler or Manet might have been preferred to Alma Tadema.

But Melbourne is nothing if not conservative. It is the most conservative of all the Australian capitals. Even with the advent of the rich Felton Bequest things changed very slowly, in spite of the fact that the initial year (1905) began hopefully with the purchase of a fine Pissarro and examples of Rodin and Barye. To-day the Melbourne Gallery still possesses no examples of the work of Cézanne, of Gauguin or Van Gogh or any of the

later French painters, which it might have acquired long before they soared to Old Master prices.

The Felton Bequest brought the Melbourne Gallery a capital sum of £200,000. Due to the cessation of buying during the War, and the wise investment of income then, the capital sum has greatly increased, and has yielded an annual income of as much as £28,000. But it was not until 1907 that the Bequest really began to spread its wings. In that year it paid £5,750 for a "Bent Tree" by Corot. The acquisition caused a stir in Melbourne, the price being unprecedented. It marked the beginning of serious buying. But it was not until after the War and the advent of Mr. Frank Rinder to the post of London Adviser to the Bequest, that purchases on a big scale really began. For the first time, too, serious attention was paid to the Old Masters, a little belatedly.



THE BANQUET OF CLEOPATRA

Melbourne National Gallery

By TIEPOLO

Mr. Robert Ross, Mr. Rinder's predecessor, had purchased two Canalettos. But his name will always be associated in Melbourne with the magnificent collection of Blake drawings, illustrations to Dante, which he bought. Mr. Rinder's first important purchase was Turner's "Walton Bridges," a splendid example. This and Romney's portrait of Edmund Law, Bishop of Carlisle, and water-colours by de Wint, Cozens, Thomas Girtin and others of the English water-colour school, heralded a long series of important acquisitions in subsequent years. With the purchase of the Ince-Blundell van Eyck ("Madonna and Child") in 1922, the fine late XVth century Flemish triptych and van Dyck's portrait of Rachel de Ruigny, Countess of Southampton, formerly in the Cowper collection at Panshanger, the Felton Bequest may be said to have been fairly launched. On these three pictures just on £50,000 was spent, £31,395 being the price of the van Eyck. It remains a Melbourne record. A "Pieta" by Memlinc (£12,500), an exquisite and characteristic little work; Titian's portrait of a monk (£7,950); and a particularly fine Raeburn, the portrait of James Wardrop of Torbanehill (£4,200), followed in 1924. Goya's portrait of a lady (£5,500), formerly in the collection of Count Daniel de Pradere, Spanish Minister at Prague, and Tintoretto's portrait of the Doge Pietro Loredano (£14,000) from the Lichnowsky collection, were other purchases made by Mr. Rinder before his retirement in 1928.

He was succeeded by Mr. Randall Davies, who, after an interval in buying enforced by the depression and the difficulty of transferring funds to London, added works by Cuyt, Cranach, Hoppner, Salomon van Ruysdael and others to the collection, and in 1933 the Welbeck

Rembrandt self-portrait, the big Tiepolo "Banquet of Cleopatra" from the Russian Hermitage, and Gainsborough's "Duchess of Grafton." This was easily the Bequest's most prolific year, considered in terms of money. These three works absorbed something like £70,000 in Australian currency, the Australian pound being by then depreciated, and the prices of the Rembrandt and the Tiepolo respectively £21,000 and £25,000 sterling.

Since then the early Rembrandt "Two Philosophers," purchased on the advice of the late Bernard Hall, a former director of the Melbourne Gallery and London Adviser to the Felton Bequest in succession to Mr. Randall Davies for a brief period before his death, for £17,000 sterling, has been the most costly acquisition. Sir Sydney Cockerell, recently appointed in Mr. Hall's place, has added a second van Dyck to the collection—the portrait of the fourth Earl of Pembroke (£10,000 sterling)—and a XVIth century Flemish retable in wood with twelve painted panels (£6,500), as well as works by David, Degas, Monet and others.

Since 1905 the Felton Bequest has spent something over £500,000 on works for the Melbourne Gallery. These include, besides the works already quoted, pictures by many minor old masters, XIXth century works by masters like Manet, Monet, Sisley, Pissarro, Courbet, Delacroix, Degas, Daumier, Puvis de Chavannes—the latter's "L'Hiver," a rare easel picture, is one of the gems of the collection—and many contemporary paintings, chiefly by English artists, including John, Orpen, Steer, Nicholson, Connard, Cameron, Brangwyn, Tonks and many others. A certain amount of sculpture has been acquired, including works by Rodin, Barye, Epstein



ART IN AUSTRALIA: THE NATIONAL GALLERY OF VICTORIA IN MELBOURNE



A FRIAR

*Melbourne National Gallery*

By TITIAN



THE DOGE PIETRO LOREDANO

*Melbourne National Gallery*

By TINTORETTO



MISS THEOPHILA PALMER

*Melbourne National Gallery*

By REYNOLDS



PORTRAIT OF A LADY

*Melbourne National Gallery*

By GOYA

# APOLLO



WINTER

Melbourne National Gallery

By PUVIS DE CHAVANNES

and Gilbert. Many prints and drawings have been purchased. The Gallery has now a fine collection of etchings, including important examples of Rembrandt, Meryon and Whistler, as well as contemporary masters like Bone and Cameron. The collection is weak in drawings. But there is a nucleus of works by Rembrandt, Van Dyck, Dürer, Andrea del Sarto, Ingres and other old masters, and contemporary. The Gallery also has a very good nucleus of Chinese pottery, porcelain and bronzes, as well as other porcelain, glass, silver and furniture. The Gallery houses, as well, a fairly representative collection of Australian art.

It is easy to criticize the Melbourne collection, and there is indeed plenty of room for honest doubt as to whether the Felton Bequest has always had its money's worth, although it has never in any case paid the colossal prices which the great American collections, public and private, have paid for some of their outstanding items. All the same, looking back to the days before the Felton Bequest, when the Melbourne Gallery, like so many Dominion galleries, was the dumping ground for now depreciated Academicians, one must admit a great deal has

been done, although it has been done mostly with little conscious aim or direction. Slowly and more or less by a process of trial and error, the Melbourne collection is taking shape. The late Sir Charles Holmes erred slightly on the side of generosity when he said that Melbourne "with conspicuous

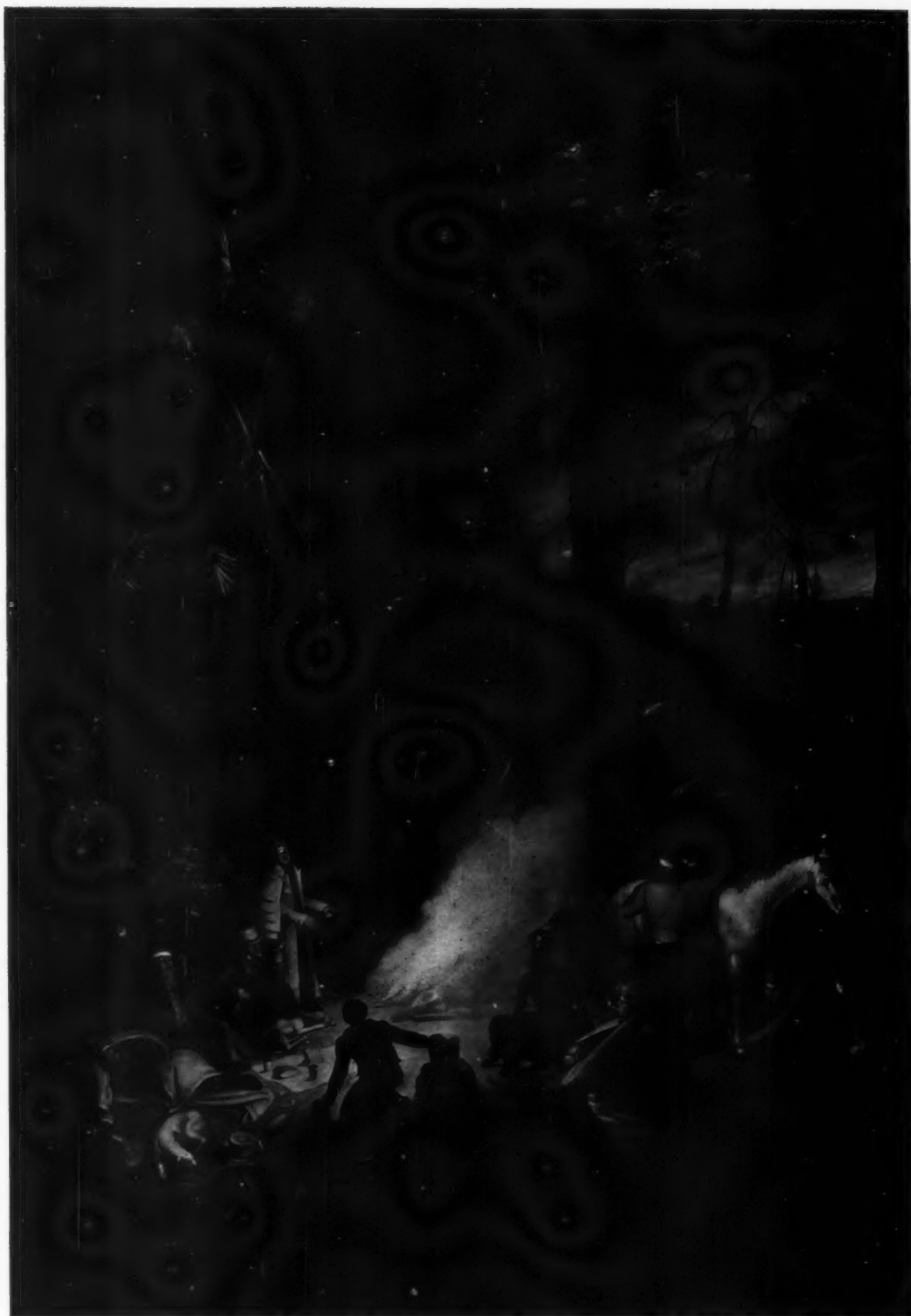
courage" was founding its collection. The courage has not always been conspicuous, the hesitancy and lack of direction in buying policy too often evident. A good percentage of the purchases during the past thirty years will be consigned by posterity to the basement, along with most of the works acquired before that time. But a start has been made, and the nucleus of a fine collection does exist in this Dominion capital 13,000 miles from what many Australians still think of as "home." The collection the Felton Bequest is making is of immense importance, not only to Melbourne but to Australia in general. Australian art is a branch of the European tradition, to a large extent of the English tradition, and its meaning for students, only a handful of whom can hope to travel abroad to see the great collections of Europe and America, cannot be exaggerated.



WINTER

Melbourne National Gallery

By COURBET



NIGHT BIVOUAC OF EXPLORERS, NEW SOUTH WALES

By AUGUSTUS EARLE

*In the possession of R. Nan Kivell, Esq.*





# THE EXHIBITION OF TILES AND TILEWORK, OLD AND NEW

AT THE VICTORIA AND ALBERT MUSEUM BY ARTHUR LANE

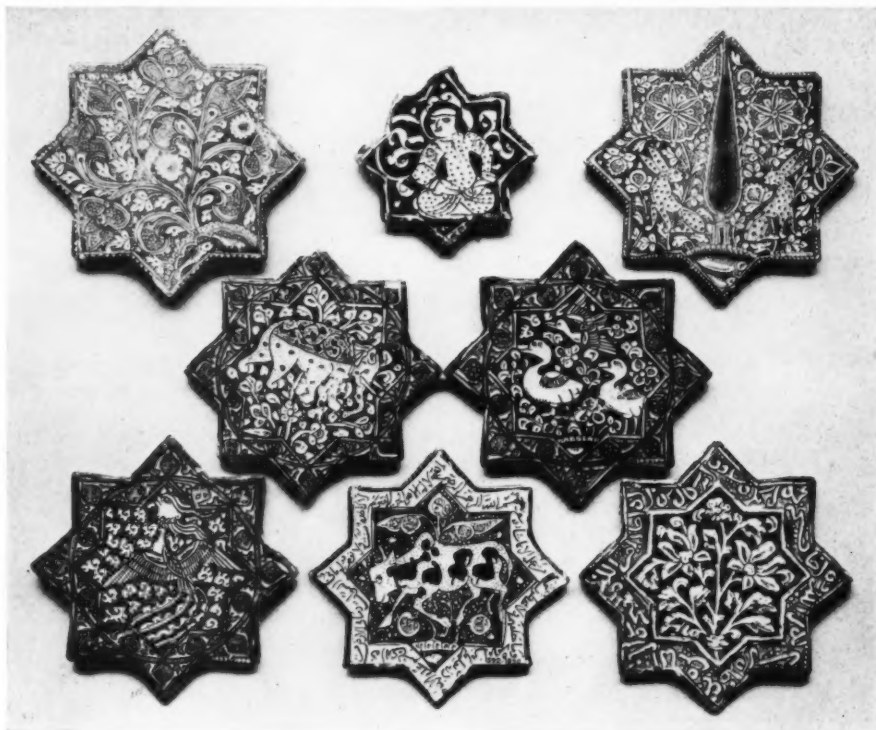


Fig. 1. PERSIAN LUSTRE-PAINTED WALL-TILES; 13th-14th century

**F**IRST in a series of temporary exhibitions, the show of Tiles and Tilework, Old and New, in the Department of Ceramics at the Victoria and Albert Museum, remains open until the 23rd of this month. The countries represented range from Persia to Mexico, and the time limits from the XIIIth century to the present day, for modern manufacturers and potters have lent examples of their work to complete a survey based on the rich material in the permanent collection of the museum. The objects of the exhibition are to illustrate the versatility and invention with which potters in the past have approached a particular problem, to offer their modern successors the example of their achievements, and to show the general public the best work of this kind being produced in England to-day.

The architect has usually demanded of the tile-maker no more than the provision of a flat, clean, and hard-wearing veneer, whose mode of application was determined by factors of building-material, climate, and social use. Glazed tiles have a natural affinity with brick walls, being but a more refined development of the same

material; it is not surprising that tile-work of the greatest variety and magnificence was found in the brick mosques and palaces of Persia and the Islamic countries of the Near East. Where shoes were removed on entering, and carpets covered the floors, the place for decorated tile-work was on the walls, both inside and out. Brick architecture, with the corollary of tiled walls, became in Southern Spain a symbol of the Islamic culture that survived long after the Christians had re-conquered the country from the Moors. From Spain the fashion for wall-tiles spread to the Netherlands in the XVIth century, and found a congenial setting in the local brick-built houses. Dutch wall-tiles were exported to England, to inspire native imitations, and thus the Bristol and Liverpool wall-tiles of the XVIIIth century appear as the late expression of an architectural fashion that had started long ago in the Near East.

For in Europe decorated tiles had originally been introduced as a floor-covering, a cheaper substitute for mosaic or inlaid stone pavements. In England and France patterns of white pipe-clay were inlaid into tiles



Fig. IV. PERSIAN TILE MOSAIC from Isfahan; 16th century

of common red clay and covered with a clear glaze; in Germany the patterns were stamped into the clay and neither inlaid nor glazed. Both types had a great vogue with the church-builders of the late middle ages, but barely survived the Renaissance; with their hard-wearing qualities they were infinitely more practical than the painted maiolica pavements which were common in Italy during the XVth and XVIth centuries and were imitated to some extent in neighbouring countries.

The exhibition is inevitably conceived from the point of view of the tile-maker rather than the architect; it was impossible to show the tiles in a reconstructed setting. The tile-maker was given a flat surface, wall or floor, to cover, and though usually confined within two dimensions, his work shows infinite variety and power of expression. Colour here, as in ceramics generally, is the most potent force of all; but the actual shapes of the individual tiles can be diversified into a pattern, and the decoration painted on them can rival in detail that of pottery vessels or go far beyond it in breadth and scale.

China and Persia may dispute the claim to supremacy in the potter's art, but decorative tile-work was a branch, unexplored by the Chinese, in which the Persians excelled. The gold-lustred star-tiles, set on the wall alternately with pointed crosses, are often little masterpieces of painting (Fig. I); incidentally it may be noticed that two of these bear patterns of a phoenix and lotus-lily that were certainly borrowed from imported Chinese silks. More impressive are the fragments of the great prayer-niches from Persian religious buildings, with their monumental Arabic inscriptions from the Koran standing out blue against the rich texture of the lustre-painted ground. Very few of these niches, whose engaged columns and deep mouldings almost give them architectural status, have survived complete since their manufacture in the XIIIth and XIVth centuries. Time and

Wars have ravaged the ancient Persian buildings, and antique dealers have further stripped them of the tile-decorations now scattered in Western collections. The fragment in Figure IV is tile-mosaic from a XVIth-century religious college in Isfahan. Each section of the pattern was laboriously sawn out from a slab of earthenware already glazed and fired, the pieces of different colours then being fitted together in a plaster setting. Whole buildings were faced inside and out with panels made in this way, yet the incredible expense was justified by the result. The Persian painted tiles could never achieve such precision of design and richness of colour, though for interior decoration on a small scale their qualities were fully exploited (Fig. V).

To the Persian tiles, whose colours blend in a harmonious texture, those of Turkey form a startling contrast. Their patterns of great jagged leaves and arabesques are painted in the most vivid scarlet, greens, and blues; even when they recall textile designs (Fig. II) they appear, sharply outlined against a glittering white ground, to be suspended in space. Like the so-called "Rhodian" pottery, these tiles were made at Iznik (Nicaea) in Asia Minor. The industry reached its height in the XVIth and XVIIth century, its chief purpose being to supply the tiles for the wall-decorations in the new mosques of Constantinople.

Tiles of all kinds had and still have a greater popularity in Spain than in any other European country, and this was directly due to the survival of Islamic culture. Tile-mosaic dadoes of geometric design surround the interior walls of the Alhambra at Granada (XIVth-



Fig. V. PERSIAN PAINTED TILE; circa 1600



Fig. II. TURKISH PAINTED WALL-TILES from Eyub ; circa 1580

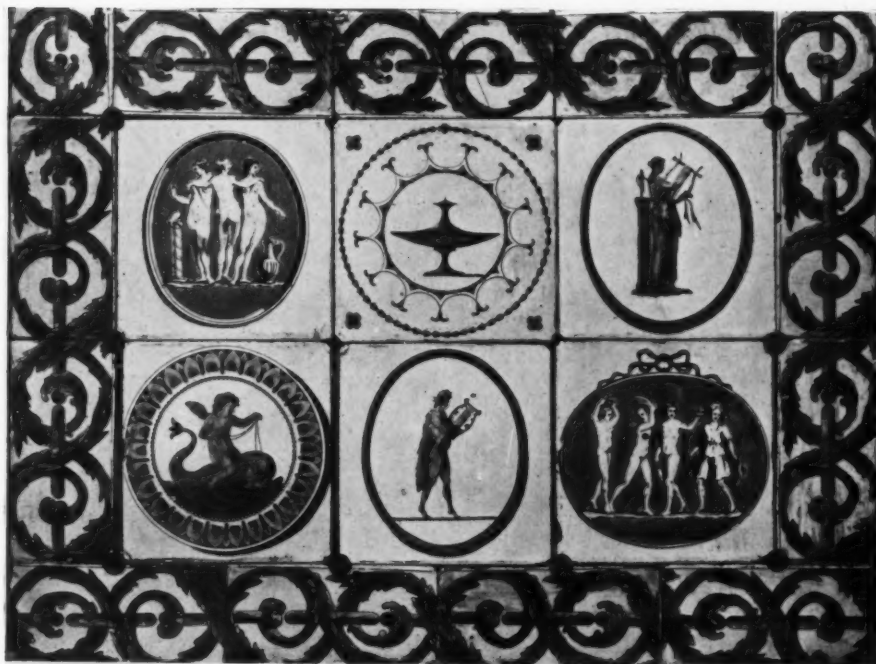


Fig. III. LIVERPOOL WALL-TILES printed in black under a green wash ; circa 1775





Fig. VI. CEILING-TILES FROM NEAR VALENCIA; . circa 1500

XVth century), and the Alcazar at Seville (added late in the XVth century), but Italian Renaissance forms, modified by the subject Moorish potters, appear in the XVIth century with new kinds of technique. In the south tiles were mainly used on walls, as in the Islamic countries, but in the north conformity with European practice favoured their use as a pavement. The Valencian blue-painted floor-tiles were probably made in the same factories as the famous Hispano-Moresque lustred wares, and like them show a curious mixture of Moorish and Gothic patterns; peculiar to this district are also the rough ceiling tiles set between the rafters and painted in red or red-and-black with the most spirited designs (Fig. VI).

Compared with the splendours of the Near East and Spain, the medieval floor tiles of France and England make an austere showing with their sober browns and yellows. The British Museum possesses a much finer collection than the Victoria and Albert, for there are to be found most of the remains of the incomparable pavement laid in the Royal Chapel at Chertsey Abbey about 1270. None of the famous roundels with incidents from the stories of Tristram and Richard Cœur de Lion are in the exhibition; perhaps the most remarkable items there shown are two XIVth century wall-tiles once

in Tring Church, exceptional alike for their position, their "sgraffiato" technique, and their subjects (Fig. XIII). Certain books were early rejected from the Biblical canon but enjoyed some popularity among the medieval illustrators; the "Life of the Virgin" was one, another the "Infancy Gospel" describing the childhood of Christ. The Tring tiles show scenes from the latter.

The Italian floor-tiles display all the wealth of colour and imaginative painting to be seen on the contemporary maiolica—they were, indeed, made in the same factories. The XVth century examples favour sombre colouring and large, telling Gothic designs, but the influence of easel painting often intrudes—for example, in the bust portrait of a handsome youth with a love-letter in his cap (Fig. X), which had an inappropriate home in a nunnery at Parma. In the XVIth century the patterns became so detailed and exquisite that their effect must have been wasted on the floor, where their fragile surface was so easily worn.

Flanders adopted painted maiolica in the XVIth century through the mediation of Italian immigrants. A Flemish pavement of this kind, dating from about 1525, still survives in the chapel at The Vyne in Hampshire, and an isolated tile (Fig. XI), with the arms of the Bacon and Whaplode families, bears the initials of Sir Nicholas Bacon, father of the great Lord Verulam. It was doubtless



THE EXHIBITION OF TILES AND TILEWORK, OLD AND NEW



Fig. VII. A, B, C. BRISTOL WALL-TILES; mid 18th century

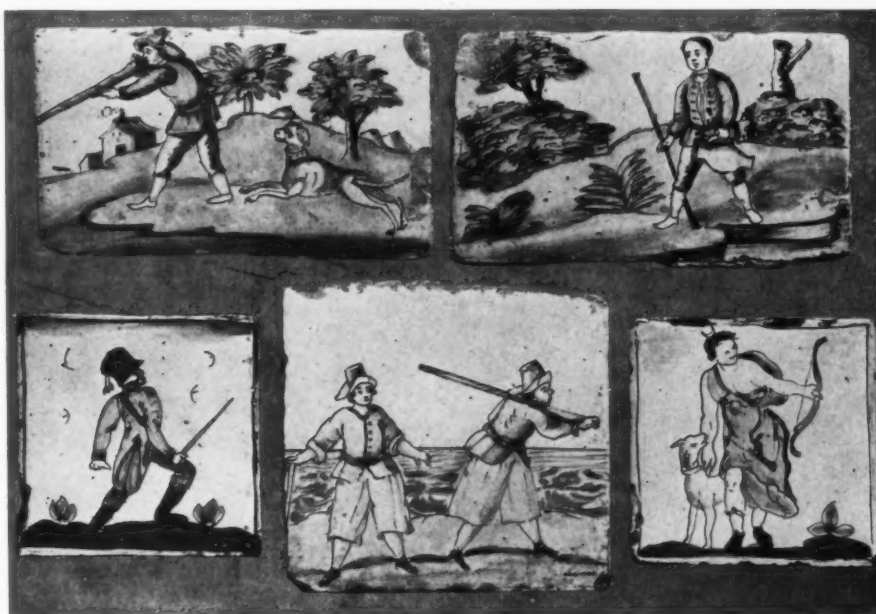


Fig. VIII. CATALAN POLYCHROME WALL-TILES; circa 1800



Fig. IX. A, B, C. LIVERPOOL PAINTED AND BLOCK-PRINTED WALL-TILES;  
mid 18th century



Fig. X. ITALIAN FLOOR-TILE FROM PARMA; circa 1475



Fig. XI. FLEMISH (?) TILE FROM GORHAMBURY; circa 1567



Fig. XII. DUTCH WALL-TILES; early 17th century



Fig. XIII. "SGRAFFIATO" WALL-TILES from Tring; circa 1320

made for his house at Gorhambury (built between 1563-8), perhaps by Jasper Andries and Jacob Janson, the Flemish potters who settled in Norwich about 1567.

The Dutch wall-tiles of the XVIIth and XVIIIth centuries in their later monochrome blue or purple form are well-known; less familiar are the earlier ones with bright polychrome painting (Fig. XII). The English derivatives of the Dutch, made in Bristol and London during the XVIIIth century, have usually an air of rusticity and wayward charm that distinguishes them from the competently mass-produced tiles of Holland, but sometimes they achieve an exquisite sophistication—as in the pair painted in blue with a gentleman and lady of fashion, or the modish Chinamen in polychrome (Fig. VII). A few painted tiles were made at Liverpool (Fig. IX, A, C), but more original were the Liverpool tiles decorated with transfer prints by John Sadler and Guy Green. In 1757 these partners drew up a sworn affidavit that after seven years' experiment they had invented the process and perfected it so far that they could print twelve hundred tiles in six hours. It appears, however, that the transfer-process had already been practised for some years at the Battersea enamel-factory. The subjects on Liverpool tiles, admirable in detail, must have appeared too niggling in their architectural setting; more successful were the rare pieces printed from wood-blocks perhaps during the "experimental" period (Fig. IX, B). Green and Sadler, as shown by their correspondence in 1776 and 1783, printed tiles for Wedgwood, who doubtless furnished designs for the "neo-classical" tiles (Fig. III). These, printed in black under a transparent green wash, are as decorative as any wall tiles ever produced in England or Holland.

The illustrations for this article have been taken from *The Victoria and Albert Museum Guide to the Collection of Tiles*, 1939, price 3s. 6d. net, or in cloth 4s. 6d. net, obtainable at the Museum or at H.M. Stationery Office.

# NOTES FROM PARIS

BY ALEXANDER WATT



BATTLE SCENE By TINTORETTO  
Recently brought to light in France

THE only exhibitions of interest now taking place, which I have not already cited in these columns, and which will remain open during the summer months, are the three shows which are being held in commemoration of the 150th anniversary of the French Revolution. They have all been most carefully organized and, it may be said, have a more generally historical than purely artistic appeal. Portraits, engravings, paintings, medallions, faience and documents have been placed on view in the former apartment of Madame de Maintenon at Versailles. These portray characters and illustrate events of the year 1789 in their connection with Louis XVI. The themes of the paintings and engravings have to do with the dramatic episodes which took place at Versailles from May to October of that fateful year: the meeting of the States General, the struggle between the King and this representative corps, the revocation of Necker and his acclamation by the public, the abandon-

ing of the "privilège" on the night of August 4th, the suppression of feudal rights, and the publication of Mirabeau's "Declaration of the Rights of Man."

The Orangerie Exhibition is devoted entirely to drawings and engravings chosen from the magnificent collection which was recently presented to the Louvre by the heirs of Baron Edmond de Rothschild. Most of these are unknown to the public. They have been arranged in chronological order and illustrate the period from 1789 to 1794. The drawings originate from the celebrated collection of Abbot Soulavie, who brought together some 22,000 drawings which formed a sort of journal of the French Revolution. He divided them up into 150 volumes which he entitled "A History of France in Prints." Those which have been selected from the Revolution section are accompanied with some of his own counter-revolutionary inscriptions. On his death, in 1813, the Imperial Government had this precious collection harboured abroad. Prince Eugène de Beauharnais, however, acquired it in 1818. It was later transported to Russia by the Grand Duchess Maria. The drawings and engravings did not reappear in France till 1903 when they were bought up by Baron Edmond de Rothschild. Most of the ghastly events, from the storming of the Tuileries to the execution of the King and



THE READERS By DAUMIER  
Formerly in the Braunthal Collection, Berlin

A P O L L O



LOUIS XVI BOISERIE from the Hôtel d'Hocqueville, Rouen  
*In the possession of Carlhian, Paris*



# NOTES FROM PARIS



JAPANESE SCREEN (1 m. 85 cm. by 8 m.). Probably before Hokusai

UKIYOË SCHOOL

*Presented to the Asiatic Section of the Louvre by Monsieur Véver*

Queen, are here illustrated. For the greater part they are authentic documents rapidly sketched in the street by artists who naturally preferred to remain anonymous. Janinet, Debucourt, Vérité and Allais are, however, well represented in this exhibition. The *pièce de résistance* is the original pen and ink drawing of Marie-Antoinette on her way to the guillotine, by David.

The third of this series of manifestations in commemoration of the 150th anniversary of the French Revolution is being held at the Musée Carnavalet. This extensive exhibition, which takes up nearly the whole of the first floor of the Museum, comprises three sections: A History of the Revolution, as related in contemporary documents of the period; Arts and Customs during the Revolutionary period; and the Revolution and the XIXth century. In the first section there are whole rooms devoted to the Bastille; the storming of the Tuileries; furniture, clothing and different belongings of the Royal Family; Marat and Charlotte Corday; the Revolutionary Fêtes; and the Prisons during the Terror. Fine Art, the Museums, Decorative Art, and Family Life are included in the second section. Finally, we see the reaction of the XIXth century to the Revolution through the works of some of the better known artists and writers.

The Asiatic section of the Louvre has just received two important donations, one of which has been offered

by a prominent English expert and collector, Sir Percival David. This is a Chinese winged chimera in carved stone of the Epoch of the Six Dynasties. It is characteristic of a series of the same type to be found at the sepulchres of Siao-Sicou and Siao-King, near Nankin, and in the University Museum in Philadelphia. This imposing piece of ancient Chinese carving is one of the principal donations made to the Louvre in recent years.

Monsieur Véver has presented a great Japanese screen, probably the finest and most rare of its kind in any public or private collection in Europe. This measures

1 m. 85 cm. high by 8 m. long. It is composed of eight divisions, and is painted with figures of courtesans. This screen is of the School of Ukiyoë, and is remarkable for the unusual size of the figures painted on it. It is not signed, and for some time was considered to be the work of Hokusai. There are certain details in the drawing which are similar in technique to this master's work. But Japanese experts who have recently examined the screen place it earlier in date. The costumes, it will be noted, are of the late XVIIIth century, so even if it were by the venerable Hokusai, then he must have painted it when very young.

Two other museums which have been presented with outstanding works of art are the Musée des Gobelins and the Musée des Arts Décoratifs. The magnificent



Detail from above



XVII<sup>TH</sup> CENTURY TAPESTRY. Saint-Germain Manufacture  
Presented to the Musée des Arts Décoratifs by Mme. de la Roche-Vernet

tapestry "L'Eau," one of the celebrated set of the "Eléments," woven from cartoons by Le Brun, is now in the possession of the Gobelins manufactory. This tapestry bears the rosette insignia of the Beauvais atelier in its four corners and is one of the set in the Palazzo Reale in Turin. This is the only one of its kind in France. It is also a rare example of a particular weaving little represented in the national collections.

Madame de la Roche-Vernet has left a set of four XVII<sup>th</sup> century tapestries to the Musée des Arts Décoratifs. Two of these are now on view at the Pavillon de Marsan. They are unusual for their brilliant and well studied colour composition. The author of the cartoons is unknown but it would seem that he was not a painter of importance for the designs themselves are otherwise of little merit. The drawing and figure compositions are somewhat awkward. For their style and period, the borders, however, of these tapestries are worthy of special note. Their florid decoration recalls at once the finer XVI<sup>th</sup> century Mille Fleurs and heralds the freer and more ornamental designs of the Baroque period.

These tapestries are products of the Saint-Germain manufactory which, unfortunately, had such a short term of existence. In 1601, Henri IV founded an atelier in the Faubourg Saint-Marcel. The sons of the directors, Charles de Comans and Raphael de la Planche, separated in 1633. The Saint-Marcel establishment, under Comans, continued its activity until 1662. That of La Planche, which was set up in the Faubourg Saint-Germain, was closed down in 1668.

There is some exceptional boiserie to be seen Chez Carlhian, Place Vendôme. Fine boiseries are very rare, as the old houses of France where they are to be found are nearly always classified as Monuments Historiques. It is seldom, therefore, that they can be removed from their original site. Monsieur Carlhian is fortunate to possess this beautiful Louis XVI panelling from the

Hôtel d'Hocqueville at Rouen. This is a very fine example and is in perfect condition. It was removed from the Hôtel d'Hocqueville before the war and was later discovered in England. It had not been set up since it left this famous residence.

The whole room is complete with its richly carved doors in dark brown wood and panelling and panel-friezes decorated with motifs in plaster against a blue background. The four consoles supporting the mirrors in the four angles of the room are in gilded wood. The wainscot is surmounted with a cornice of ancient modillions and a ceiling, also of the same period, with vases and figures by Clodion. Clodion executed these at the same time that he was working on the rood-screen of the cathedral at Rouen. A beautiful flooring inlaid with rosewood completes this unique XVIII<sup>th</sup>-century room.

A fine sketch by Tintoretto has just been brought to light. This comes from a well-known French collection and resembles the Tintoretto sketches in the British Museum. In reproduction one gets the impression that this is a gouache or sepia drawing. Actually, this oil painting of dramatic subject (recalling the art of El Greco) is full of colour. The masterly drawing and free technique indicate this as one of Tintoretto's later works.

I was much interested to compare this with a little Daumier masterpiece which came up recently for sale in Paris, at the Hôtel Drouot. This also is a comparatively unknown work, for it has never been reproduced. It was formerly in the Braunthal collection in Berlin. There is a marked affinity in the drawing and technique of the painting, the contrasts in light and shade, the strength and subtlety of values of these two works. This canvas by Daumier shows his extraordinary ability to sum up a character by sculptural modelling and Rembrandtesque chiaroscuro. Meier-Graeffe has truly stated that "a whole age lurks in three strokes of Daumier's brush."

# THE KRESS COLLECTION IN THE NATIONAL GALLERY OF ART, WASHINGTON, D.C.

THE National Gallery of Art in Washington, D.C., has recently been enriched by the magnificent gift of the Samuel H. Kress collection of paintings and sculpture, one of the greatest private collections of Italian art in the world.

In a letter to the Board of Trustees of the National Gallery of Art, Washington, Mr. Kress wrote, offering his collection:

"I have followed with interest the establishment of the National Gallery of Art in Washington and the construction of the great edifice there to house the nation's works of art. I have also noted with pleasure the nation-wide interest exhibited in this Gallery, established by the late Andrew W. Mellon, and dedicated to the encouragement and development of the study of the fine arts.

"Because the Gallery and the works of art which it will contain will be for the benefit of all the people of the United States, and will be accessible to so many citizens of this and other countries visiting our national capital, it seems most suitable that others should contribute to the collection being formed there; and it is my wish, therefore, that the works of art which I have acquired should become part of the National Gallery collection, and be exhibited in the Gallery building now being erected in Washington."

The collection consists of 375 paintings and 18 pieces of sculpture. Practically all of the important painters of the Italian school from the XIIIth to the XVIIIth century are represented. It is to become available for installation in the Gallery before the formal opening of the beautiful building now being erected in Washington out of funds provided by the late Andrew W. Mellon.

Samuel H. Kress was born in Cherryville, Pennsylvania, son of John Franklin Kress and Margaret Dodson (Connor) Kress. His ancestors fought in both the Revolutionary and Civil Wars. After starting his career at an early stage as a school teacher, he subsequently founded a stationery store in Nanticoke, Pennsylvania. Three years afterward he purchased a wholesale stationery and toy business at Wilkes-Barre, Pennsylvania, and ten years later was the owner of a chain of thirteen stores in the south, thus laying the foundation for the great chain of 240 stores now operated by the S. H. Kress & Company from coast to coast.

Mr. Kress is a member of several patriotic organizations, including the Sons of the American Revolution, Sons of the Revolution, and the Military Order of the Loyal Legion. In 1936 he was elected a trustee of the Metropolitan Museum of Art of New York of the class of 1943. He is president of the Samuel H. Kress Foundation, established by him in 1929.

Mr. Kress has shown his interest in Italy in many ways besides collecting paintings and sculpture. He has generously provided for the restoration of a number of rooms in the famous Ducal Palace of the Gonzagas at Mantua, and, more recently, for the restoration of the renowned Mantegna frescoes in that magnificent edifice. Historic monuments in Ravenna, Spoleto, and other places have been restored by funds furnished by him. In recognition of this great service, and on account of his wide interest in Italian art, Mr. Kress has been accorded numerous honours. Last year he was elevated

to the maximum rank in the Order of the Crown of Italy, that of "Knight of the Grand Cross," having previously held the rank "Grand Officer" in the same Order.

Over the course of the years that Mr. Kress has been collecting art, he has donated more than seventy fine paintings to museums and colleges throughout the United States, and is continuing to do so. He also provided for a loan exhibition of Italian paintings, sixty in number, from his great collection. This exhibit consisted of characteristic examples of the various schools, and it traversed the length of the continent during the years 1932-35, showing in twenty-five different cities in thirteen States for periods of from three to four weeks each. Over 125,000 catalogues with reproductions of the entire loan collection were distributed free of charge, many of which are now being used as text books by art students.

Mr. Kress has brought many great works of art from Europe, such as the celebrated "Adoration of the Shepherds" by Giorgione, which he recently acquired from the late Lord Duveen, who bought it from Lord Allendale, in England. This is one of the most beautiful and important paintings in America, and will take its place in the Gallery as one of the nation's greatest art treasures. From the same collection came also his picture of the "Meeting of St. Anthony and St. Paul" by Sassetta. Another great masterpiece which he recently acquired from Europe is a well-known "Madonna and Child" by Filippo Lippi, which formerly hung in the Kaiser Friederich Museum, Berlin.

In addition, Mr. Kress has succeeded in keeping in his country many important works of art which might otherwise have returned to Europe, and become permanently fixed in European galleries. An example of his foresight in this respect was his acquisition of practically the entire collection of Italian paintings belonging to the late Henry Goldman in New York. When that collection was placed on the market a few years ago, he acquired at that time such outstanding works as Titian's "Lady at a Mirror," Giorgione and Titian's "Portrait of a Man," Fra Angelico's "Entombment," Giotto's majestic "Madonna and Child," Gentile da Fabriano's "Madonna and Child," Bartolomeo Veneto's "Portrait of Maximilian Sforza," and Nardo di Cione's triptych.

Several years ago Mr. Kress acquired from the Mackay Collection the highly important painting, "The Calling of Peter and Andrew," by Duccio di Buoninsegna, which once formed part of the famous "Maestas"—the altarpiece painted by him for the Cathedral of Siena between 1308 and 1311—and which, with the Duccio in the Mellon Collection, gives to the National Gallery two of the finest examples of the work of that great master of the Sienese school. Other works of art which came from the Mackay Collection, and which are also included in this magnificent gift, are the following: Desiderio da Settignano's marble, "Bust of Isotta da Rimini"; Antonio Rossellino's marble, "Madonna and Child"; Baldovinetti's lovely "Madonna and Child"; Giovanni Bellini's "St. George Reading in a Landscape"; Matteo di Giovanni's "Madonna and Child with Saints and



A P O L L O



THE VIRGIN AND CHILD

*Samuel H. Kress Collection  
National Gallery of Art, Washington, D.C.*

By GIOVANNI BELLINI



## THE KRESS COLLECTION



THE ANNUNCIATION

*Samuel H. Kress Collection, National Gallery of Art, Washington, D.C.*

By GIOVANNI DI PAOLO

Angels"; and Perugino's "Madonna and Child."

The Sienese school is represented in the collection by practically all of its most famous names. In addition to the Duccio there are works by Simone Martini, the Lorenzettis, Lippo Memmi, Sassetta, Vecchietta, Giovanni di Paolo, Matteo di Giovanni, Girolamo di Benvenuto, Neroccio, and others.

There is a particularly beautiful and extremely important Florentine "Madonna" by Domenico Veneziano; also a predella piece, "The Stigmatization of St. Francis," from the famous altarpiece now in the Uffizzi Gallery, Florence, by the same master, as well as works by the early Florentines, Giotto, Agnolo Gaddi, Bernardo Daddi, and Nardo di Cione. There are also paintings by Benozzo Gozzoli, Fillipino Lippi, Masolino, Pesellino, Piero di Cosimo, Ghirlandaio, and Andrea del Sarto of the Florentine school, and by Signorelli, Pintoricchio, Perugino, and the rare Gentile da Fabriano of the Umbrian school.

The collection contains seven paintings by Giovanni Bellini, including some of his best portraits, and an important "Madonna and Child." Bellini's brother-in-law, Mantegna, is represented by a beautiful "Madonna,"

and, in addition to the Giorgione "Adoration," there are paintings by other famous Venetians, such as Titian, Tintoretto, Bartolommeo and Alvise Vivarini, Carpaccio, Carlo Crivelli, Lorenzo Lotto, and Paolo Veronese. The XVIIIth century Venetians are well represented by examples by G. B. Tiepolo, Piazzetta, Guardi, Canaletto, and Pietro Longhi.

The collection embraces several outstanding paintings of the North Italian schools, especially the Ferrarese, which is represented by a pair of portraits by Ercole Roberti, of Giovanni II Bentivoglio, and Ginevra Bentivoglio; also two Saints by Francesco Cossa, once in the famous Spiridon Collection, as well as by examples by Marco Zoppo, Cosimo Tura, Costa and Dosso Dossi.

In his gift to the National Gallery are examples from some of the most famous collections of Europe, such as the collection of Prince Giovanelli of Venice; the Barberini, Sterbini and Stroganoff Collections of Rome; the Gustav Dreyfus and Spiridon Collections of Paris; the Trivulzio, Chiesa, Frizzoni, Crespi and Grandi Collections of Milan; the Fairfax Murray and Strozzi Collections of Florence; the Robert H. and Evelyn Benson Collection of London, and others.

# BOOK REVIEWS

**I LIKE AMERICA.** By GEOFFREY HARMSWORTH. With 50 illustrations from photographs by Sir HAROLD HARMSWORTH. (Hutchinson and Company.) 10s. 6d. net.

I like Mr. Geoffrey Harmsworth who "likes America," and whom, I have no doubt, America is now sure also to like, because he has written an exceedingly entertaining book about God's own country. All this would hardly be sufficient reason to review the book in the pages of *APOLLO* were it not for J. D. Rockefeller, Junior, William Randolph Hearst, and—Eddie Cantor. The last named keeps a shop in Los Angeles "where one can buy genuine antiques." Rockefeller and Hearst are the greatest antique lovers in the world, judging at least by the colossal fortunes they have spent on their "love." Rockefeller has restored and rebuilt a whole town so that it now looks exactly as it must have looked in the middle of the XVIIIth century. Mr. Harmsworth tells the whole story of Mr. Rockefeller's enterprise at Colonial Williamsburg in a most fascinating chapter. He tells the even more astonishing story of William Randolph Hearst's Casa Grande on the Cuesta Encantada at San Simeon, California in a chapter called "Twilight of an Empire." Mr. Hearst is, or rather has been, the greatest buyer of antiques the world has ever known. One must read the facts the author recounts to believe such things possible, and Mr. Harmsworth quotes not so much chapter and verse for anything he states, but figures, positively amazing figures. He tells us, for example, that Mr. Hearst's "Empire" at San Simeon alone consists of 270,000 acres, that it has a fifty-mile ocean frontage; that the Casa Grande has a vaulted banqueting hall sixty feet long; and that at the refectory table in this hall are arranged twenty-four velvet-covered chairs which cost £80 each.

Mr. Harmsworth has spiced his amusing and informative account with such arithmetical details in a manner that will certainly endear him to Americans, but his asides have a similar effect on his English readers. Says he, for instance, reflecting on his visit to the Hearst "Empire":

"And there is something a little disturbing to hear a guest's remark, on being confronted with a Roman marble vase of the first century brought from the Emperor Hadrian's villa by the Duke of Buckingham in 1734: 'Say, this is a cute ash-tray!'"

Sir Harold Harmsworth's snapshots further enliven the pages of this very readable volume. H. F.

**L'ART PRE-ROMAN.** Par JEAN HUBERT. Paris: Les éditions d'art et d'histoire 1938. Pp. 202. 40 plates in photogravure. 100 francs.

This comprehensive and admirable work has been badly needed. Students of pre-Norman art in England and pre-Romanesque art and architecture in France alike will profit by it. For it covers precisely the period about which least is known in the history of French ecclesiastical art, a period which corresponds to the Anglo-Saxon period in England. Comparisons are often made between French and English art of the period 600-1100, but they have always been difficult because the French evidence has hitherto been exceedingly hard to examine, if only

because in no one book was it accessible. M. Hubert has now filled the gap and given us a most precise and clearly documented work, scholarly and illuminating.

French—or it would be wiser to call it Gallic—art of this obscure period has some similarities with, but more differences from English art of the same period. The reason is that each land followed a totally different history, from the point of view of artistic influences. Both are subject to strong Byzantine influences, but those that affected France came from Italy, while those that reached England came from the Carolingian German provinces as well as directly from Byzantium. Consequently, in each country the strain was a different one. In addition, there was in England a powerful and spirited native Anglian art, centred in Northumberland, which was, in its time, by far the most gifted art in Western Europe, especially in sculpture, while in France the rather decadent remnant of Gallo-Roman style was not inspired by any comparable genius.

M. Hubert describes the earliest examples of pre-Romanesque architecture and art, going back to the Vth and VIth centuries. It is a profoundly interesting list, though the instances survive only as fragments and foundations. What is remarkable is that the Byzantine shapes and plans appear to have reached the West well before they were finally crystallized into the fixed form seen at St. Sofia.

Sculpture in the period with which M. Hubert deals, is poor stuff, despite his attempt to appreciate it. It consists, as one might expect, of a mixture of styles derived from Gallo-Roman and Byzantine decoration. Decoration, like the bronze doors at Aix-la-Chapelle, is Italo-Byzantine pure and simple, derivative directly from St. Sofia, via Italy. Marble ornament and capitals of columns are copied and feebly copied, from Italo-Byzantine, probably Ravennate; and metalwork, like the Reliquary of Pepin or the "Majesty" of St. Foy, are provincial and slightly barbaric versions of the Italian. Despite the many direct connections with the East which existed, the Gallo-Byzantine style does not have behind it a true and authentic Byzantine spirit. Nor has it any powerful character of its own which could transform the Byzantine into some new synthesis, such as one sees in Anglo-Saxon art. The insularity of Britain helped the growth of her art, and the parallels with Gallo-Byzantine are remarkably few. A French monument in engraved stone suggests to M. Hubert a comparison with the coffin of St. Cuthbert at Durham, but that coffin is one of the few really poor instances of Saxon carving. Also it is unique in Britain. Parallels with the Bewcastle and Ruthwell sculptures cannot really be found at all in France in the same period.

It will thus be obvious that no student of Anglo-Saxon art can possibly afford to dispense with M. Hubert's excellent book. It tells us in England precisely what was going on in France during the same period. It should be read side by side with the earlier chapters of Mr. Clapham's book on English Romanesque architecture.

S. CASSON.



"THE ENTOMBMENT"

Carved in Limewood, Suabian School, Early XVIth Century  
*In the possession of S. W. Wolsey, Esq.*





HISTOIRE DE LA PEINTURE ANGLAISE (800-1938)  
SON EVOLUTION ET SES MAÎTRES. By ALFRED  
LEROY. Preface by ANDRÉ MAUROIS. ALBIN MICHEL.  
Paris. 35 francs.

On the authority of Monsieur Maurois we can assert that Monsieur Alfred Leroy's history fills for Frenchmen a real want. The author most certainly does not take up a superior attitude. He does not appear to look down upon British art with that contempt which so many of our own writers have for the achievements of their own countrymen. As a matter of fact, he is inclined to be too kind in many cases. That Turner and Constable, after the portrait painters of the XVIIIth century should make the greatest impression on a Frenchman is natural, but even of Blake he asserts, in spite of some reservations concerning Blake's technical *faiblesse*, that he was one of the greatest lyrical poets of the world. The history ends with references to Sickert, and with what he calls "*des novateurs hardis*," such as Duncan Grant, Innes, Lamb, and Sir Charles Holmes!

The great value of this book for Frenchmen, however, is its conciseness, in spite of the fact that it gives the historical setting to the development of the art of painting in the British Isles, and furthermore that the author manifestly writes from personal knowledge of the works to which he refers.

E. A.

GAINSBOROUGH'S LANDSCAPE DRAWINGS. By MAY  
WOODALL. (Faber and Faber.) 30s. net.

It is indeed "amazing," as the publishers of this book remark, that hitherto there has been no work devoted to Gainsborough's landscape drawings. If he had been an Italian how differently he would have fared: then half a dozen learned treatises would have been devoted to his drawings alone. But if Gainsborough has had to wait long for due recognition of the importance of this particular branch of his art, he has had full justice done to him at last. Miss Woodall has all the scholarship requisite for her task, with an insight too often denied to the learned. In a *catalogue raisonné* she has assembled no less than 475 drawings of which about 120 are reproduced; this takes no account of what she has rejected, and she has personally examined all but a few. The long introductory essay shows balanced judgment, critical acumen and a happy appreciation of Gainsborough's distinctive gifts.

R. E.

THE ARCHITECTURE OF DUKE UNIVERSITY. By  
WILLIAM BLACKBURN. ix + 74 pp. + 19 pl. and a coloured  
frontispiece. (Duke University Press, Durham, North  
Carolina.) \$4.50.

In this book, Mr. Blackburn, assistant professor of English in Duke University, gives a description of its two colleges, one for men the other for women. The buildings of the latter are in American Georgian with an admixture of classical Roman. This section is dealt with shortly; but the men's college is dealt with at some length, that section of the book being, according to the publisher's advertisement, "an interpretation of the late Horace Trumbauer's masterpiece, the university proper"; the inspiration for which was sought not only in Oxford and Cambridge, but in Canterbury, St. Buryan in Cornwall,

and so far afield as the papal palace in Avignon! Judging from the text and the illustrations the result is a fine example of sham medievalism; and it is pleasant to note that American opinion is sharply divided in regard to it. In an appendix numerous details are given and among the rest, details of the decoration of the dining-halls; these consist in reproductions of the arms of 14 Oxford and 15 Cambridge colleges. Among the latter we find the names of Michael House and King's Hall, two societies suppressed by Henry VIII to help in the foundation of Trinity College; the space devoted to these defunct institutions would have better been given to such famous colleges as Trinity Hall and Jesus!

E. B.

FURNISHING THE SMALL HOME. By MARGARET MERI-  
VALE. (London: The Studio, Ltd.) 6s. net.

This excellently produced picture book should go far towards solving the many problems connected with furnishing and equipping flats and even one-room flatlets in up-to-date style. All kinds of useful hints are given in the Introduction, and the text explanatory of the illustrations, and the modest purse is kept in view as much as the full one.

C. K. T.

## BOOKS RECEIVED

MATISSE. A Critical Survey by JEAN CASSOU (The Soho  
Gallery, Ltd.) 6s. net.

OLD ENGLISH HOUSEHOLD LIFE. By G. JEKYLL and  
S. R. JONES. (B. T. Batsford, Ltd.) 7s. 6d. net.

MASTERPIECES OF EUROPEAN PAINTING IN  
AMERICA. By PROF. H. TIETZE. (George Allen & Unwin,  
Ltd.) 10s. 6d. net.

EIGHTY-EIGHT NOT OUT. By HAROLD HARTLEY. (Fred-  
erick Muller, Ltd.) 12s. 6d. net.

CATALOGUE OF EUROPEAN PAINTINGS AND SCULP-  
TURE FROM 1300-1800. Compiled by GEORGE HENRY  
MC CALL under the Editorship of WILLIAM R. VALENTINER.  
(Art Associates Inc., Masterpieces of Art, New York World's  
Fair.) \$1.00.

MASTERPIECES OF ART EXHIBITION AT THE NEW  
YORK WORLD'S FAIR, 1939. Official Souvenir, Guide  
and Picture Book. With a Foreword by WILLIAM R.  
VALENTINER, Director-General, and an Introduction to the  
Exhibition by ALFRED M. FRANKFURTER, member of the  
Executive Committee. (New York: Published by The  
Art News.) \$1.25.

The official Souvenir is a picture book, size 12½ in.  
by 9½ in., with 8 Colour Reproductions and 130 Black-  
and-White illustrations. The complete official Catalogue  
describes the 432 paintings and pieces of sculpture, with  
145 illustrations.

Having regard to the fact that the exhibition includes  
a number of the world's masterpieces now in the United  
States, the two publications, but particularly the admir-  
able Catalogue raisonné are books of reference which  
our readers this side of the Atlantic will also find of  
permanent use.

# ART-AMARANTH

BY THE EDITOR

**A** MARANTH, the name of a plant, is known in English as "Love-lies-bleeding"; hence Art-Amaranth signifies art-love lies bleeding, which we think is a fair statement of the truth. Mr. Francis Watson, the author of a witty, entertaining, and most informative book,\* however, has persuaded himself, and would persuade us, that it is art itself that is in this parlous condition.

Before we go any further, let me most heartily commend his valuable exposition of many urgent art problems to every gallery-director and trustee, to every art committee-man, Town Councillor, Member of Parliament, and everyone else, excepting only artists. This exception must be made because any artist who reads it would inevitably acquire a swollen head. Mr. Watson seems to regard artists as a species of superior beings who deserve well of the community by their mere existence. We are convinced that this is true of no one, not even of God, who, if we believe the Bible, justified Himself by six days' labour. Mr. Watson has prejudiced his case because of his repeatedly expressed "fear of raising the question of what art is and is not," and that is the all-important starting point.

Mr. Watson is very much concerned about the raw deal living artists are getting from the State, the municipalities, in short from the community, and concludes, therefore, that "art lies bleeding," but does not seem to think that artists are to blame.

He is not alone in this attitude, which we submit is due to the "fear of raising the question of what art is and is not." We glimpse other consequences of this phobia in the recently published report of the Jubilee Conference of the Museums Association.†

The Director of the Leeds Gallery, for example, made there the following observation:

"The art gallery is a result of democracy. We inherited from the XVIIIth century the aristocratic tradition that it was right to buy pictures for the people."

That is a strange distortion of facts; or so it seems to me. If we inherited anything from this aristocratic tradition it should mean that we think it right to buy pictures egoistically, for our own personal amusement, and not altruistically for "the people," the "general" in Shakespeare's, the *canaille* in Louis XV's language. To be in the tradition, Democracy should patronize art and artists not as a right, but as a pleasure. *Pace* Ruskin there is nothing morally imperative about this patronage.

The just quoted authority then continued, and made an even more surprising statement.

"If we [gallery directors] buy what they [the people] like, we shall not get any further; but is that the right idea of democracy?"

To buy what they, that is to say the people, like would at any rate be nearer democracy than to buy what they do not like. The snare and the delusion, however, is that we, namely gallery directors, "would not get any

further". It is based on a complete fallacy, both as regards the essence of art and the function of the artist; the same fallacy that, in our view, underlies Mr. Watson's attitude, and one that is certainly shared by a great many authorities. To prove it, however, one must come down to first principles, and define, if not the word art, at least the word artist.

At the present moment anyone who produces something that can be framed and hung on a wall can call himself an artist. Even children or people who have never in their lives before painted are by the same token quite seriously as artists. There are reasons—bad ones—for this, but they do not concern us here. An artist is someone who can put things together; who knows how best to do it. If he does not know he is an amateur. The knowing how, the cunning or cunning, is the *conditio sine qua non*. Hence, the art is in Dutch and German still connected with the cunning which made even in our language the ablest man a "koning" or king.

The patrons of the old tradition employed men to build churches and palaces, to paint altar pieces or carve statues, artists who had the reputation of being especially "cunning" or able. None of these patrons ever employed a man because he was an artist in the general sense in which it is so carelessly used to-day.

Therefore, only those who know how to do a specified piece of work are entitled to be called artists. Specification and qualification are the determining factors.

There is, of course, no reason why anyone should not buy what he likes, good, bad, or indifferent. He can, if he chooses, buy a sewing machine—symbol of the feminine, and an old umbrella—symbol of the masculine, lay the latter on the former, and satisfy his libido in this manner. The surrealists advocate this form of "ART," but since anyone can do this it is by that token not art, and he who does it not an artist, nor have such surrealist objects any justifiable place in an art gallery.

What has or should have its proper place in an art gallery depends on its owner. If the owner is the community, then its contents should be governed by the objects which give the community pleasure. In a democratic State this can only be ascertained by the vote. To suggest that tax- and rate-payers should decide acquisitions from, or commissions for, living artists by the vote will, of course, be derided because we—i.e., gallery directors, art committees, etc.—buy for the nation or the town as if the citizens were infants, both in the ordinary and in the legal sense.

This has happened because art has been exalted so high that the word artist has become meaningless, and he himself has lost his contact with the community.

Hence the sad condition in which the love of art, or, as one should say, of arts, is now found to be.

There is, however, a very simple remedy. The public know nothing about art, and little about arts. They do, however, know what they like, and even become interested in the art concerned with its production. The best example of this is the motor-car. The people—or most people—like motor-cars; they transport them, and so

\* "Art Lies Bleeding," by Francis Watson. Chatto & Windus. London 1939. 7/6 net.

† *Museums Journal*, August No., 1939.



LINE ENGRAVING

By STANLEY ANDERSON, A.R.A., R.E.



they learn to know something about the art of making motor-cars, about their function.

There can be little doubt that the same interest would be shown by the people in the art of painting if its products pleased them. After all, pictures are also a means of "transport."

It is the painter's job, then, to paint pictures that "transport" the people—that is to say, if he wants the people to pay him for his labours. If he does not expect this he can, of course, paint to please himself, and as many or as few others as he chooses.

There is, therefore, an art of painting pictures to please the people, and if we want art directors and art critics at all it is only that such experts should make sure that the painter's art is *good*—if they are capable.

Or are we to be told that it is impossible to paint good pictures for the people? If so, it must obviously

be the artists' fault, because they have ceased to be able.

You cannot, of course, organize genius. Genius will persist in going its own individual way, and must bear the consequences.

However, to treat the thousands of artists—according to Mr. Watson there are in England alone 30,000—as if they were all geniuses and entitled, therefore, to make a living without rendering the community any service, is both bad logic and bad ethics.

Geniuses to the century and to each country are extremely few, and moreover generally recognized as such only when they have been dead for a lifetime. Having regard, however, to the fact that the great geniuses of past ages were, almost without exception, men who knew how to do given jobs, the creation of genius seems to depend much more on the creation of jobs than on the excogitation of aesthetic theories sometimes so fine-spun that execution becomes supererogative.

## ART NOTES

### AN ANALYSIS OF THE ROYAL ACADEMY SUMMER EXHIBITION OF 1939

The Royal Academy Summer Exhibition sales amounted to about £7,500 in all, not a very large amount. An analysis of the more important sales yields the following results. The list appears to be topped by Gerald Brockhurst, R.A., with 850 gns. for "By the Hills," which was acquired by the Ferens Art Gallery, Hull; then comes "Haytime in the Cotswolds," by James Bateman, A.R.A., bought for the Southampton gallery for £600; follows Charles Spencelayh's "Why War?" bought by the Harris Art Gallery, Preston, for 300 gns.; and "Glamis Village," by J. Macintosh Patrick, which goes to the Lady Lever Art Gallery, Port Sunlight, for 250 gns. The purchase of "Ad Infinitum," by J. Wedgwood, by the Newport Gallery, Mon., for 200 gns., and of George Henry's, R.A. "Pastoral," seems to end the purchases for public galleries. Other sales include Sir Walter Russell's, R.A., "Yachting, Aldeburgh," "The Ebb Tide, Blakeney," and "Bawdsey Ferry"; S. J. Lamorna Birch's, R.A., "The Lifeboat Slip, St. Ives"; Sir W. Llewellyn's, P.P.R.A. "Dubrovnik Harbour"; W. Russel Flint's, R.A., "Mirror for the Ballet," and "Dressing for the Ballet"; Dame Laura Knight's, R.A., "Swans in the Park"; A. Talmage's, R.A., "Carnations"; Charles Cundall's, A.R.A., "Launching of the Queen Elizabeth," and "Test Match at Lord's"; "A Riverside Terrace," by Stanhope Forbes, R.A.; "Ile St. Louis," by C. R. W. Nevinson, A.R.A.; and "South Window," by W. G. de Glehn, R.A.

There is a school of critics which will condemn the patronage of these artists as entirely misplaced or at least as signifying an insensibility to the qualities of Art, because it is quite clear that the *principal* quality in all or most of the pictures mentioned is subject interest, a rational and pedestrian *point d'appui*. We certainly do not belong to the school which thinks subject interest all important, nor, on the other hand, to those who believe that aesthetical sensibilities are confined to a realm apart. Nevertheless, there remains the fact that without the purely aesthetical—in other words the *sensible*—

qualities, subject interest is even more nugatory than the purely aesthetical qualities are by themselves. One does not expect a preponderance of aesthetical qualities in the Academy. It is obvious that, apart from their subject interest, the paintings by Brockhurst, Russell, Macintosh Patrick have appealed because of their obvious technical efficiency. In Spencelayh's "Why War?" the subject appeal is so strong that the technical efficiency, a very high one, is overshadowed. Technical efficiency of a high order accompanied both Stanhope Forbes and C. Cundall's thoroughly *English* subjects. I am surprised to find Dame Laura Knight's "Swans in the Park" apparently more appreciated than her more spectacular "Gipsy" subjects, but the discrimination seems justified. I have to confess that I do not remember the other paintings mentioned sufficiently well to express an opinion about them.

Generally speaking, my analysis, if accurate, seems to prove that there is such a thing as an art of pleasing the public and that painters are the better justified in this aim in the degree in which they retain more abstract aesthetical qualities which are in themselves quite independent of subject matter.

The engraving which graces our page 137 was not mentioned in the official list of sales sent us, but I noticed that it was distinguished by a regular rash of red spots signifying very numerous sales. It seems this engraving sold better than any other print in the exhibition. I think I know the reason why, but it would be interesting to have an expression of our readers' opinions.

### FOURTH "SUMMER EXHIBITION" AT THE R.I. GALLERIES

Under the chairmanship of Mr. T. C. Dugdale, there was held last month the Fourth "Summer Exhibition" of pictures—oils, watercolours, drawings, and prints—at the Royal Institute Galleries. The exhibition, independent of the R.I., is intended to give artists an extra opportunity to show their works. In normal times this would be an excellent idea, as London is full of sightseeing strangers. These Summer Exhibitions, however, seem to



## ART NOTES

suffer from a kind of half-heartedness. The majority of the exhibits seemed to me either competent but trivial or trivial and incompetent. More and more one feels convinced that no man or woman can possibly be an artist unless he or she has a job. Painting and drawing cannot properly be called a job unless it is done for a definite purpose other than self-indulgence or even self-satisfaction. It is true, of course, that some great men may be said to paint for this egoistical purpose, but on examination one will find that their ego is of corresponding dimension, and in any case they suffer the consequences, often of material failure.

Bright spots in this show were, at all events to my eyes, few. I would name the following: C. Mowbray Rounding's "April," a vigorous lyric, if there is such a thing, on furrowed earth and spring sky; and Campbell A. Mellon's very different, Boudin-like "Saturday Morning," distinguished by its competence. J. Young Hunter's equally competent "Purple and Gold" suggests a Gauguin returned to well-groomed civilization. Competence also distinguishes H. Davis Richter's "Stately Interior," made into a picture by its attractive colour scheme—old gold and purple. Purple has also inspired R. H. Sauter in his curious picture of a "Blue Cabbage." Amongst the watercolours, Percy des C. Ballance's "Wind" stands out as a delicate but animated design.

Gen Paul, who had a show at the Zwemmer Galleries, is a French artist who over-indulges in calligraphic scribbles on a large scale. His technique reminds me of Guys, Dufy, and—Topolski. It is obvious that he could draw and could design if he were not so convinced that he can. A little mistrust of one's own abilities is a wholesome diet for the soul.

The illustration of Adrian Bury's watercolour painting on this page is intended to draw attention to an exhibition which this artist is holding at the Walker Galleries in Bond Street during the first part of October. At the same time and place Miss A. C. Ince will also be exhibiting a series of flower pieces painted in watercolour.

### GLASS CHANDELIERS

The following additional note, by Mr. Perret, should be of interest to readers of his article (p. 101).

A few more facts regarding the cost in olden times may be taken from Mr. H. Clifford Smith's book, "Buckingham Palace." Messrs. Parker and Perry were responsible for all the fine glass "lustres" or chandeliers at Carlton House, and now in the State rooms of the Palace. Amongst others, they supplied in 1810 "two very superb and elegant lustres for twelve candles each . . . the upper part forming a pagoda of drops," at 280 guineas each; in 1811 "a superbly elegant sixteen-light lustre . . . ornamented with paste spangles and Chinese bells, the lower part forming a vase of spangles," at a cost of 407 guineas. This lustre is now in the Guard Chamber at Buckingham Palace, and a later note states that the price was actually 470 guineas.

The great chandeliers at Bath made fifty years previously cost approximately only £100 each, but it was, of course, the elaborate form and multiplicity of small pieces in chandeliers of the Regency period which so enormously increased their cost.

### MR. M. H. SPIELMANN'S GIFT TO THE NATIONAL PORTRAIT GALLERY

Mr. M. H. Spielmann, the veteran art critic, who is perhaps best known as an authority on Shakespeare's portraits, has presented a number—thirteen to be precise—of portrait drawings distinguished not only by their biographical but also by their very considerable artistic interest.

One notes in this connection that the least important artists, Sir George Frampton and John Seymour Lucas have also done the most common-plate portraits of themselves. On the other hand that very queer character, the Swiss, Johann Heinrich Fuessli, better known in England as Henry Fuseli, R.A., has managed to put into the hard precision of the lines in his self-portrait something of that strangeness which, we are reminded, earned him the nickname "Principal Hobgoblin—Painter to the Devil." A knowledge of Fuseli's art serves, as it were, as a preparation for Blake's world of expression. At the opposite pole from this world was the hale and sporting Randolph Caldecott, famous for his children's books. He is here revealed as a caricaturist with *esprit* in his pencil drawing of Benjamin Disraeli when Lord Beaconsfield. Phil May, at the beginning of this century the most famous *Punch* artist, is represented by two typical pen drawings, the rather dull though symbolic caricature of Lord Randolph Churchill, the other a self portrait. "His effects," the authorities state, "were most often obtained by an expert economy of line." That is true, if one makes the reservation that this "economy" was obtained not by spontaneous draughtsmanship but by careful subsequent elimination of superfluous lines. For careful and stubbornly pedestrian line work his master, Linley Sambourne, the principal *Punch* cartoonist and successor to the equally philistine Sir John Tenniel takes the palm. May's apparent *nonchalance* was a reaction from this style of drawing. Jonathan Richardson's (1665-1745) and James Northcote's (1746-1831) self portraits are in the manner of their times. On the other hand, Daniel



SAILING BARGE

Walker's Galleries

By ADRIAN BURY



THE CHASE

Marciana Library, Venice. Photo: Cav. Scarabello Giovanni

From a BYZANTINE MANUSCRIPT

Maclise's portrait drawings in water colours, of William Jerdan (1782-1869), Editor of the *Literary Gazette*, and Winthrop Mackworth Praed (1802-1839), Poet and M.P., show us in these slight things that he was a much more considerable artist than his present reputation would allow one to surmise. There remains a self portrait in pencil of Rossetti, not remarkable, and the very excellent "photographic" portrait of Ruskin made at Herne Hill by T. Blake Wirgman, executed in the pre-Raphaelite manner of meticulousness which must have pleased the sitter.

#### A CHILDREN'S SECTION FOR THE NATIONAL GALLERY?

A new viewpoint is made manifest in the demand put forward recently in the daily papers, for a Children's section in the National Gallery similar to the section set aside for the same purpose in the Science Museum. This seems to us ill-advised. If there are to be age limits at all it would be simpler to follow the example of the films and have "A" and "U" pictures. In actual fact, there are very few pictures on exhibition in public galleries that a child cannot understand. More particularly, all European paintings from the "Dark Ages" onward to the Renaissance were essentially for the childlike; for the illiterate, for the naive. It was only the High Renaissance which introduced the "A" element. This is clearly brought out in a booklet illustrating "Classical Antiquity in Renaissance Painting," recently published by the National Gallery. The first illustrations in this book, Antonio Pollaiuolo's "Apollo and Daphne," Gozzoli's "Rape of Helen," Botticelli's "Mars and Venus," Piero di Cosimo's "Death of Procris," Signorelli's "Triumph of Chastity," Pintoricchio's "Return of Odysseus," are entirely suitable for children in treatment—Gozzoli's "Rape" must be a joy to them—and even in subject-matter, now that sex education is a school topic. Even the three nudes in the delicious "Judgment of Paris," attributed to Domenico Veneziano's workshop, picture an A subject in U form. The trouble begins, of course, with the Titians, Tintoretts, Correggios, Rossos, Carraccis and the rest. The Rosso "Leda," is, in our view, distinctly an A subject, unsuitable both for this booklet and public exhibition, not because it is a *bad* picture—it isn't—but because it is obviously and simply obscene in subject treatment.

There is, however, one rule which must be observed in this question of pictures for children, and that is that children should do as they are now unfortunately so often told not to do, namely to approach the art through its subject-matter. The illustration from a Byzantine manuscript, for example, which we use on this page merely as a decoration needs no erudition, no Greek scholarship, no recondite Byzantine studies in order to appreciate its meaning, and certainly no education in abstract aesthetics; that comes, if at all, of its own accord.

So much for pictures for children. As regards pictures by children and their, now fashionable, public exhibition, it might be better if we once more applied adult standards of art which involve much less self-expression and much more of the art. It appears from a letter recently communicated to *The Times* by Sir George Clausen, that R. R. Reinagle, R.A., painted his first picture when he was four, and maintained himself by his art at 13 years of age when he exhibited a landscape 4 ft. 6 in. by 3 ft. 4 in. in the Royal Academy!

#### ANTIQUARY DEALERS' FAIR

The sixth annual Antique Dealers' Fair and Exhibition will be held in the Great Hall at Grosvenor House, Park Lane, from Friday, October 27th, to Friday, November 10th.

For the third year in succession Queen Mary has graciously given her patronage to the Fair.

In spite of the uncertainty caused by the international situation, all stands have been fully let, and there is every indication that this year's Fair will be as varied and interesting as in previous years.

The opening ceremony will be performed by the Princess Royal.

#### PERUGIA MUSICAL FESTIVAL

There is to be a Sacred Musical Festival at Perugia, opening on September 21st with a religious play—*The Legend of St. Elizabeth*, by Liszt. On September 23rd, Haydn's oratorio "The Creation" will be conducted by Vittorio Gui. Other performances include Schubert's "Pontifical Mass in G," Vaughan Williams's "Job," Honegger's "Judith," and a new play entitled *The Blind Man of Jericho*, by Mule. The Festival will end on October 4th with a concert of music inspired by the Life of St. Francis.

## ART NOTES

We have much pleasure in drawing attention to the activities of the newly opened Archer Gallery, which is situated at the Kensington Park Road End of Westbourne Grove. The Director, Miss E. R. Morris, intends to give young artists a chance to show their work and thus to commence building up their reputation. She tells us that the interest shown in her enterprise has been even greater than she anticipated.

### THE F.B.I. INDUSTRIAL ART BUREAU

We are glad to learn that the Federation of British Industries is able to announce the considerable success of its Industrial Art Bureau in finding employment for young artists. We hope that the Bureau's activities will eventually lead to the recognition of designers of all kinds as perhaps the most important contributors to commercial success, and consequently to adequate remuneration. The present assurance that artists are engaged on terms which "compare quite favourably with the salaries paid to young people in other walks of life at the commencement of their careers" gives the impression that the exceptional importance of the designer for industry is not yet quite realized by most of their potential and actual employers.

### OUR COLOUR PLATES

NIGHT BIVOUAC OF EXPLORERS, NEW SOUTH WALES. By Augustus Earle.

WE are glad to be able to reproduce as a colour plate an Australian subject of great interest simultaneously with our article on the Melbourne Gallery. Australia is thus brought very near to the English reader, the more so as Augustus Earle, the painter of the Night Bivouac, was born in England, though of American parentage, and resident for a time in Australia.

Augustus Earle must have been what we would now call "a character." Even in his lifetime he was known as "the wandering artist"; and wander he did—Africa, North America, South America, Tasmania, New Zealand, The Carolines, The Ladrões, Manila, Pondicherry, Mauritius, were all visited by him. The years of his birth and death have not been ascertained, so far as we are aware at present, but as he was a fellow student of Leslie and Moser at the Royal Academy in 1813, he was presumably born in the early 1790's, and seems to have died somewhere about 1840.

Shipwrecked on the Island of Tristan da Cunha, he (according to William Moore\*) eventually reached Hobart on January 18th, 1825. He settled in Sydney nine months later and was first engaged to decorate a dining-room for a farewell banquet to Governor Brisbane. In 1827 he painted a set of eight views for Robert Burford's Panorama of Sydney at Leicester Square, London. With a press which he obtained indirectly from Governor Brisbane, he issued in 1830 *The Australian Scrapbook*, containing eight views in New South Wales, published both plain and coloured. He also executed a number of portraits, including that of Brisbane, Governor Darling, and other officials.

Previously, in 1828, Earle had visited New Zealand, as a result of which was issued by the New Zealand

Association, in 1838, "Sketches Illustrative of the Native Inhabitants and Islands of New Zealand, from original drawings by Augustus Earle, Draughtsman of H.M.S. *Beagle*."

Though not a great artist, Earle was a competent draughtsman, and his pictures are full of associative interest. Our subject is the most important oil painting by his hand so far known.

A book containing 160 of his sketches realized £1,800 when it came up for sale in 1926 in this country.

"THE ENTOMBMENT". Polychrome group carved in limewood, Suabian School, early XVth century. H., 26 in.; w., 30 in.

The Suabian School group in limewood illustrated on the cover, a fine example of early devotional carving, was formerly in the collection, recently dispersed, of the late C. F. G. R. Schwerdt, of Alresford House, Hampshire.

The group is in an excellent state of preservation, and possesses much of the original polychrome decoration and gilding. A feature of the carving, apart from the very pleasing and effective composition, is the unusual expressiveness of the poses and of the faces of many of the nine figures included in the grouping.

Details of costume, particularly of the figures of the Magdalen and of Saints Joseph and Joachim, give ample support to the dating of the work as early XVth century. The group is in possession of Mr. S. W. Wolsey, of 71-72 Buckingham Gate, S.W.



From the DERWENT LEES EXHIBITION of unpublished work now on view at The Stafford Gallery

\* The Story of Australian Art. Angus & Robertson, Ltd., Sydney



# ART IN THE SALEROOM

PICTURES AND PRINTS : FURNITURE : PORCELAIN  
AND POTTERY : SILVER : OBJETS D'ART

## PRICES OBTAINED

**N**OTWITHSTANDING the uncertainty of world affairs, prices realized during the month in the London auction rooms were good, and it was generally felt that one might expect and look forward to a real improvement in the dealing of works of art and auctions generally in the very near future.



PORTRAIT OF DOÑA ANTHONIA ZARATE  
By FRANCISCO DE GOYA Y LUCIENTES From the Evelyn  
St. George Collection sold on July 26th at Sotheby's

## ARMS, ARMOUR AND WORKS OF ART, THE PROPERTY OF THE LATE CLARENCE H. MACKAY

It is seldom that similar arms and armour as in this collection is dispersed in the auction rooms, due to the fact that the finest for a very long time has been acquired by public museums since the days of the great collectors, Sir Noel Paton, Sir Samuel Meyrick, and the greatest of them all, Sir Richard Wallace. It is not surprising that at the fall of the hammer at CHRISTIE'S on the last lot 117, Mr. Clarence H. Mackay's collection, but only a part, totalled £21,936 1s. 6d.

It only goes to prove that there is a real appreciation for what is beautiful, and an admiration for man's skill in the passed arts and craftsmanship in the making of arms and armour. In our last issue we illustrated one of the suits of German armour, and we consider the collection merits further illustrating by a French demi-suit and the wonderful Italian Bascinet with visor. A pair of flint-lock duelling pistols by Boutet, Versailles, the butt caps chased with a Medusa's head £14 14s.; a pair of XVIIth-century Dutch flint-lock pistols, from the Steengracht collection, £42; a pair of English double-barrel flint-lock by Barbar, carrying the arms of Montagu with Churchill for John Montagu, and Duke, Lord High Constable of England, George I, £52 10s.;

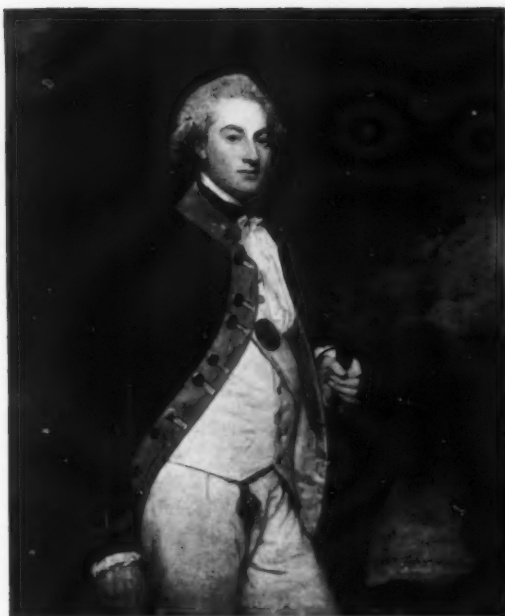
an early XVIIth-century Highland flint-lock, Dag, 1649, £131 5s.; an XVIIIth-century hunting knife, probably English, £27 6s.; a pair of Scottish flint-lock pistols, inscribed Stuart, £18 15s.; a pair of Highland dags, made by John Murdoch, 1750, £30 9s.; a pair of Reiter wheel-lock pistols, German, £44 2s.; a pair of flint-lock duelling pistols, Scottish, 1750, £50 8s.; Bastard sword, English, 1450, found in the Thames in the Zion House reach, a similar type of sword to the one in Dennington Church, Suffolk, £75 15s.; a court dress sword, English, circa 1780, £19 19s.; a town one, Italian, early XVIIIth-century, inscribed Recte Faciendo Niminem Cimeas, £24 3s.; the suit for the tilt, German, 1580, as illustrated page 94, August issue, from the Royal Armoury, Dresden, weight 84 lb. 2 oz., £598 10s.; a boy's "cap-à-pie" suit, German, XVIIth-century, £168; a fine demi-suit—French (Ecole du Louvre), circa 1560, as illustrated, it was exhibited in the Arts Exhibition, London, 1850, £315; a pageant shield, "Rondache," Italian, 1550, in embossed steel depicting the Emperor Charles V taking John Frederick of Saxony prisoner after the Battle of Muhlberg, 1547, £430 10s.; a Cabasset Morion, Italian, 1550, £147; a demi-suit, German (Augsburg), 1590, from the Royal Armoury, Dresden, £682 10s.; a suit of bright steel with etched and gilt decoration, with its companion shield, German, 1550, £1,365; the XIVth-century Bascinet, with visor, "Hundsgugel," Italian, circa 1350, believed to have belonged to the Matsch and Trapp family in the XIVth-century and their ancestors since, until 1924, £2,730, as illustrated; a XVth century Salade, German, circa 1480, £294; the Sword of Justice and Coronation of the Elector of Mayence, German, XVIIth-century, originally belonging to Prince Johann, first Archbishop of Mayence, £430 10s.; a XVIth-century double-headed fencing foil, Italian, 1580, £84; the hilt of a civic sword, presumably of the town of Coventry, circa 1460, £304 10s.; a spur, gilt copper, carrying the device of the House of Dreux, £63; a breastplate, Saxony, circa 1570, £120 15s.; and a sword, presented by the City of London, June 1814, to Field-Marshal Count Barclay de Tolly, commander of the Russian Army, £92 8s.; an English alabaster statuette, 14½ in. high, Nottingham, XIVth-century, £92 8s.; a plaque of the same, 40 in. by 23 in., framed, £787 10s.; a tapestry panel, 7 ft. 10 in. by 8 ft. 10 in., believed to be Burgundian, early XVIth-century, £514 10s.; two tapestry panels, 4 ft. 6 in. by 11 ft. 5 in., probably French, XVIth-century, £2,100; set of four Beauvais, known as the Italian Grotesques, circa 1700, subjects, "Musician and Flower Girl," "Dancing



CHAS. I SMALL TANKARD AND COVER  
Sold on July 19th at Christie's, King St., St. James's  
By kind permission of Thomas Lumley Ltd.



## ART IN THE SALEROOM



LADY MILNES and her HUSBAND, SIR ROBERT SHORE, by GEORGE ROMNEY. Sold at Christie's, King Street, St. James's, on July 14th. Illustrated by kind permission of Messrs. W. Freeman & Son

Figures," "Peacock and Tightrope Walkers," "Figures Leading an Elephant," all roughly 9 ft. and over to 8 ft. to 9 ft., £1,522 10s.; and lastly a Persian carpet, 23 ft. by 12 ft., from the North-West Province Ispahan, XVIIth-century, £6,510. This wonderful carpet was loaned for the Coronation of King Edward VII.

### PICTURES

The important collection of pictures, ancient and modern, including a number of drawings, were sold at CHRISTIE'S on July 7th. Two of the Whistlers which fetched quite high prices, "At the Piano" and "Symphony," were illustrated in the last issue. A portrait of himself by F. Bracquemond, 1853, when twenty, £90 6s. The prices obtained by some of the famous modern masters were somewhat disappointing. "A Lady Clasping her Dress," by Augustus E. John, £48 6s.; "Preparing for a Fiesta, Florence," by Leighton, £63; and two by Millais, "The Proscribed Royalist," a sketch, and "A Lady Seated with a Dog by her Side," £54 12s. and £52 10s. respectively. Three of Sir David Wilkie's only £35 14s., £29 8s., and £52 10s.; two of Burne Jones, both of which had been included in three important exhibitions during the last forty years, £89 5s. each; a "Portrait of his Wife," by Orchardson, £252; "The Doctor," by James Pryde, £96 12s.; Rossetti's "Paolo and Francesca," £420. Two of Alfred Stevens's, "Contemplation" and "A Lady at a Piano" (not the Whistler), £220 10s. and £173 5s.; two sold together by Watts, £483; and two others, £168 and £75 12s.; "Battersea," by Whistler, £682 10s.; two Winterhalter's, it is satisfactory to know, fetched quite good prices, partly due to the subjects, "Portrait of Queen Victoria with the Prince of Wales," £504; and the well-known one of Queen Victoria wearing the riband of the Garter, £651; two Canalettos, typical of this great master, £3,045; Portrait of Charles Brandon, 1st Duke of Suffolk, by Hans Eworth, £399; "Lady Clarges," by Gainsborough, £1,575; "William Pitt," though catalogued as by the same, but before the sale attributed to Gainsborough Dupont, £231; two Lelys, apparently not back in favour, £183 5s. and £105; a portrait by Perroneau, signed and dated, and considering his work very seldom comes into the market, only £262 10s.; "Duchess of Richmond," by Sir A. Vandyck, £861; and a Portrait of a Man, formerly said to be the Duke of Braganza, 19 in. by 17½ in., £1,470, as it appears in Mayer's Catalogue Raisonné, it should be a bargain for someone.

Further important pictures were sold at CHRISTIE'S on July 14th, including two by George Romney, "Lady Milnes" and her husband "Sir Robert Shore," fetched £7,560; a Beechey, £168; a Ferdinand Bol from the collection of the Duke of Orleans, £225 15s.; an Anthony Devis, £157 10s.; "A Portrait of John Sargent," Director of the Bank of England in 1757, by Allan Ramsay, £304 10s.; and two other Romneys which apparently did not find favour, £241 10s. and £110 5s.; a Titian, also from France, £1,050; and a beautiful Vernet of "A Harbour Scene," £273; and then a Peter Brueghel, which was catalogued with a copy of a certificate of authenticity by Dr. Gustav Glück. Rather an unusual picture by this great and original master, the bidding soon soared to a big figure, and not until £8,190 was reached did the collector who was determined to have it succeed. "Portrait of James Donnithorne," attributed to T. Gainsborough, £110 5s.; two Claude Le Lorrain, £357, and £756; and a J. Van Ruisdael, "Waterfall Near a Church," was cheap at £378.

SOtheby's sold some important pictures on July 26th, which included, amongst others, the property of the late Mrs. Evelyn St. George, a lovely Goya, which we illustrate. "A Portrait of Doña Anthonia Zarate," from the collection of the Duque De Medina Sidonia; £6,800 had to be given to obtain it, a record price for this artist's work and great increase on anything previously given. A Raeburn fetched £620; "Portrait of Miss Ferguson"; a Paul Cezanne, £4,200, previous record £3,000, Paris, 1939; "Olive Trees," by Vincent Van Gogh, a well-known work, £4,000; one by a Bronzino, £450; a fine work by Lucas Cranach The Elder, £620; "St. Catherine," by Domineco Theotocopuli (El Greco), £3,800; and a number of Orpens, which sold badly except for special commissions.

### OLD ENGLISH SILVER

Following the wonderful HEARST silver sale in June, the lots sold in July were not exciting. On July 5th CHRISTIE'S sold a few interesting items: one hundred and twenty-four pieces of table silver with a crest, £33 11s. 4d., a nice wedding present; a George I helmet-shaped Ewer, £51; a Queen Anne plain chocolate pot, £56 8s.; a William III plain circular basin, £102 4s. 9d.; a copy of the Warwick Vase, by Paul Storr, 1811, £56 8s. 6d.; an Elizabethan silver gilt cup, maker's mark "T.F." £118 2s. 6d.; and four George II table candlesticks, 1727, £68. On the 19th at the same rooms, good prices were obtained for



BASCINET WITH VISOR XIVTH CENTURY  
Italian. From the Mackay Collection,  
Sold on July 27th at Christie's, King Street, St. James's

early XIXth century pieces and earlier; an oval tray by Benjamin Smith, 1825, £65 3s. 6d.; a silver-gilt stirrup cup, 1822, £60 11s.; four George II plain table candlesticks, by John Hamilton, Dublin, 1736, £66 7s. 6d.; a George II spherical teapot, by Edward Lothian, Edinburgh, 1733, £30 15s.; a Queen Anne set of three plain pear-shaped casters, Charles Adam, 1710, £51 12s. 6d.; a Queen Anne plain monteith bowl, Edmund Pearce, 1707, apparently by the inscription the property of Sir Natter Long, of Whaddon, 1627-1711, £286 16s.; twelve Queen Anne three-pronged table-forks, 1704 and 1708, £58 4s. 9d.; pair of George II sauce boats, Abraham Buteux, 1729, £145 15s. 6d.; a set of five George II circular dishes, Frances Nelme, 1727, £149 5s.; and a pair of large table candlesticks by Pierre Platel, 1701, David Willaume, 1726, £64 11s. 5d. and a Charles I small tankard and cover, very beautifully chased, 4 ins. high, 1646. Maker's mark T.G., a lovely piece and which we illustrate.

#### PREHISTORIC ANTIQUITIES

The Sale of Prehistoric and Ethnological Specimens by order of the Trustees of the late Sir Henry Wellcome, held by Harrods on July 10th and 11th, attracted a large number of buyers from abroad. Some of the tikis fetched over £20, and a New Zealand adze £25 4s. 0d.

#### FURNITURE AND PORCELAIN

On July 4th at CHRISTIE'S, a Chinese *famille verte* saucer dish, 11 ins., K'ang "H.S.1" £15 4s. 6d.; a collection of 85 Japanese wood and lacquer masks, from the Hawkins collection, £17 17s.; a collection of 42 Japanese wood Netsuki and miniature groups, £21; a Chinese rock crystal figure of a musician, 11½ ins., £18 18s.; a pair of Chinese dark green jade table screens, £19 19s.; an old English mahogany centre table, 38 ins. square, £25 4s.; a Georgian mahogany writing desk, £25 4s.; a Chippendale Torchère, 37 ins., £84. On July 6th, at the same rooms, part of a Spode tea service of 43 pieces, various decorations, £58 6s.; pair of Derbyshire Spar (Blue John) candelabra 24½ ins., £26 5s.; a pair of Delft double salt cellars, modelled as figures of a girl and youth, decorated in colours, £17 6s.; a Sheraton marquetry sofa table, 64 ins., £79 6s.; a set of ten mahogany chairs and two arms, £71 8s.; a set of six old English armchairs,

£75 12s. On July 14th, SOTHEBY'S sold a Davenport part service of 37 pieces, £28; an Astbury seated figure of a man, 5½ ins., £29; a pair of Meissen figures of Parrots after Kaendler, mounted on Louis XV chased ormolu bases, total height, 13½ ins., £200; ten Chippendale chairs, 8 singles, 2 arms, from Poundisford Park, near Taunton, £440; "a so-called important" George II mahogany bookcase, which, however, only reached £40; a walnut bureau, 1 ft. 10 in. wide, £32; a mahogany secretaire bookcase, 6 ft. 9 ins. by 3 ft. 7 ins., £40; a striking bracket clock, attributed to Charles II by a member of the Clockmaking Company, 1663-1681, £48; a set of walnut chairs, believed to be early XVIIIth century, £66; a long case clock, movement by John Ellicot, London, £24; a William III long case clock, the movement by John Knibb, Oxford, 6 ft. 2 ins., £400; pair of painted side-tables, 3 ft. 9 ins. wide, £33; ten painted armchairs, £50; walnut secretaire in two parts, 3 ft. 9 ins. wide by 5 ft. 8 ins. high, £45.

On July 20th CHRISTIE'S sold some interesting antiques going. A collection of 49 figures of the Mansion House Dwarfs, about 6½ ins. high, £367 10s.; twelve Nantgarw plates impressed mark, 9 ins., £120 15s.; a bronze figure of Aphrodite, nude, Greek IVth century B.C., probably from Asia Minor, 31 ins., £304 10s.; this amount paid for this lovely figure is not a bit too much—fine bronzes fetch their value and there is an undoubted tendency for collectors, and those with a knowledge of the trend of collecting, to buy and invest in such works of art, there can be no fashion in such beautiful works of art. A Regence library table, 75 ins., £54 12s.; a reputed Louis XV black lacquer commode, stamped J. Dubois, "M.E.," £48 6s.; another of the same period, P. Roussel, "M.E.," £67 4s.; a Louis XVth parquetry commode, 55½ ins., £73 10s.; a set of six Queen Anne walnut chairs, £262 10s.; pair of William and Mary walnut bureau cabinets from the collection of the King of Saxony, £315; a mahogany Carlton House writing table, 49 ins., £50 8s., and a Louis XVth rosewood library table, 77 ins. wide, stamped Migeon "M.E.," £120 15s.

Lack of space prevents our dealing with the Cam House sale, the Pringsheim Majolica, the further Schwerdt collection of prints, books and manuscript sales, July 24th, 25th and 27th.



DENIS SUIT FRENCH (ÉCOLE DU LOUVRE)  
From the Mackay Collection.  
Sold on July 27th at Christie's, King Street, St. James's

# HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or Drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in APOLLO.

E. 1. ARMS FOR IDENTIFICATION. — Arms: Ermine three pomeis each charged with a cross or Heathcote; impaling, Quarterly, 1st and 4th Gules a chevron between three leopards' faces or, Parker, 2nd Azure two bars and in chief two mullets argent, Venables (Thomas Parker, of Leek, co. Stafford, married Anne, daughter and coheir of Robert Venables of Nuneham, co. Chester), 3rd Sable a bend between three spear heads argent, Carrier (Thomas [Parker], Earl of Macclesfield, Lord High Chancellor of Great Britain, married April 23rd, 1671, Janet, daughter and coheir of Charles Carrier of Wirksworth, co. Derby).

Crest: On a mural crown azure a pomeis as in the arms, between two wings displayed ermine.

Motto: Deus prosperat justos sapere aude.

These arms were used 1720-33 by William Heathcote, of Hursley, Hants, M.P., who was born March 15th, 1693, and married April 7th, 1720, Elizabeth, only daughter of Thomas, Earl of Macclesfield, Lord High Chancellor. He was created a Baronet August 16th, 1733, and died May 10th, 1751. She died February 21st, 1746-47.

E. 2. (1) ARMS ON SILVER ROSE WATER DISH, LONDON, 1830.—Arms: Azure two pallets wavy or and in chief three fleurs de lys argent; impaling, Gules a bend wavy between two dolphins embowed argent.

The Arms of Langton, of Stanmore, co. Middlesex, impaling Martham.

(2) ARMS ON SILVER SALVER, LONDON 1732. Arms: Argent a chevron between three mullets gules; impaling, Argent on a saltire sable five silver swans.

The Arms of Wilson of Cleugh, co. Lanark, impaling Borough of Richmond, co. York.

E. 3. ARMS ON SILVER COFFEE POT, LONDON, 1751. Arms: Argent on a bend Gules between three ogresses as many swans proper; impaling, Gules, a cinque-foil within a bordure enrailed ermine.

The Arms of Clarke impaling Ashley.

E. 4. ARMS ON BRASS SALVER. Arms: Azure a buckle between three boars' heads or.

Crest: On a thistle leaved and flowered proper a bee or.

The Arms of Fergusson of Kilkerran, co. Ayr, matriculated at Lyon Office, Edinburgh, in 1719.

The salver was possibly made, circa 1720, for James Fergusson of Kilkerran, who succeeded his father as second Baronet in February 1729. He was a Lord of Session, 1735, and a Lord of Justiciary, 1749, under the style of Lord Kilkerran, and died, aged 71, January 20, 1759.

E. 5. ARMS ON SILVER CADDY, circa 1730.—Arms: Sable on a chevron argent, three escallops azure, on a chief or a demi dragon Gules between two silver battle axes. The heads to the dexter, and in base a cross patée fitchée of the same, King; impaling (sable) a chevron between three spear heads (argent), Price or Morgan.



The Arms of the Rev. William King, D.D., of St. Catherine College, Cambridge, elder son of Rev. John King, D.D., Rector of Chelsea 1694-1732, by Elizabeth, daughter of Joseph Aris of Adston, co. Northampton.



# ENQUIRY BUREAU

*No charge is made for insertion of enquiries of this nature, nor for the Answers. Where an opinion based on the inspection of the originals is solicited, enquirers will be notified of the expenses this may involve. On no account should originals be sent without previously obtained permission.*



GARDEN FIGURE

Rt. Hon. C. A. M. C. (E.C.4) writes: I see by this morning's August magazine that you have established an Enquiry Bureau and venture to enclose a snapshot of a small garden figure. Do you know the original of this little statue, which appears to be a copy in cement?

## ANSWER

We cannot identify the original of this little statue, which would appear to represent cupid and looks as if its original may have been French XVIIIth century. Perhaps one of our readers can identify the sculpture.

## IVORY STATUETTE

R. S. J. (Edinburgh) enclosing three photographs of which one is here reproduced, writes: The photographs show the actual size of the figure (7 $\frac{3}{8}$ " high) and I should point out that there are considerable traces of gilding and colour on the base and slight traces of colour on the habit of the figure. Unfortunately, the hands have been broken off and part of the cloak is missing as shown on the photograph. I shall be glad if you can inform me of the period of this piece, origin and what particular saint is represented.

## ANSWER

The piece is probably Spanish, and of the XVIth century. The statuette certainly represents a saint as the hole visible at the base of the skull where the urinbus was attached indicates. In the absence of any emblems, which the figure probably held in its hands, it is impossible to indicate his identity.



HALL SEAT

Judging by the photographs sent in by this enquirer the Hall seat, of which the panels illustrated form the back, is of comparatively modern origin. It is possible, however, that these panels may be of the XVIIth century.

